PRACTICAL ENGLISH
FOR HIGH SCHOOLS

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Page. 145

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PRACTICAL ENGLISH FOR HIGH SCHOOLS

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PRACTICAL ENGLISH FOR HIGH SCHOOLS

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PREFACE

Practical English for High Schools is a working manual to develop the power of effective communication of ideas in such situations as appear in ordinary life. It does not aim at the appreciation of literature, nor at effectiveness in the writing of fiction or the literary essay. It does, on the other hand, attempt to train pupils in the art of reading to get the thought in the most economical manner possible. The book is the outgrowth of the new movement to distinguish between English for work and English for leisure. It recognizes that all pupils may be trained in clear and correct speaking and writing, but that only the few may hope to attain excellence in the forms of expression that are peculiarly literary.

In carrying out the ideals expressed above the authors have observed the following principles:

1. That a textbook should be primarily a laboratory guide and not a treatise or an encyclopedia.
2. That the most important thing for a pupil to learn is not theory but a method of work.
3. That practice in expression has little value unless it grows out of a real situation and involves genuine personal experience and creative imagination.
4. That both good speech and good writing are matters of habit and, therefore, are to be attained by the repetition of activities which enlist the interest of the pupil and call out his energies.

5. That much of the material in the books now in use in the schools is overmature, ambitious, and unrelated to the thoughts and lives of young people.

6. That, on the other hand, greater stress should be laid upon certain subject matter hitherto almost completely neglected; for example, social letters, business letters, newspapers, and magazines.

7. That the best teaching requires a real social situation in the classroom, and that earnest coöperative effort, concentrating the attention of pupils and teachers on a common problem, is more likely to produce correct habits than memory drills or the exaction of perfunctory tasks.

Acting upon these principles the authors of *Practical English for High Schools* have boldly abandoned moss-grown tradition and have built a simple, concrete textbook, mainly inductive in method, emphasizing the actual things that boys and girls are interested in, stating grammatical and rhetorical theory from the point of view of function and not of classification, and yet summing up from time to time tersely the principles which have been developed. They have chosen their illustrative material not from Macaulay and Addison, but from the best work of students and of contemporary writers. They have realized that the way of art is long and have therefore included far more illustrations of important aspects of writing than is customary, in order to educate the pupil by contact. The illustrations, moreover, are drawn from various aspects of school life, as well as from community life, and thus serve to unite and organize the whole of the pupil's school experience. In short, the book is built freshly, from long observation of the actual life and work of high-school boys and girls, and it will, therefore, be found to make an appeal to them which the ordinary formal, distant compilation utterly lacks. *Practical English for High Schools* is practical not merely in the sense

that it recognizes the need of preparing for the work of the world, but also in the sense that it presents work to be done which is attractive and profitable and which seems so to the pupils themselves.

The material of this book has grown directly out of the teaching experience of the authors, and has been subjected to the test of actual classroom work by other teachers. Several of these have given invaluable assistance by suggesting changes and additions, and even in certain cases by contributing portions of the book in its preliminary form. The authors wish to express their sincere appreciation of the assistance which they have received. Special thanks are due to Miss Elizabeth Lodor, Head of the Department of English in the William Penn High School of Philadelphia; Miss Olive Hart, Head of the Department of English in the South Philadelphia High School for Girls; Miss Zeta B. Cundey, Miss Helen Lynch, Miss Doris Thorn Wright, Miss Mabel Holmes, and other teachers of English in the William Penn High School, Philadelphia; Miss Jessie Sherman, teacher of English in the Francis W. Parker High School, Chicago; Mrs. Nellie L. Hosic, formerly a teacher in the Findlay High School, Findlay, Ohio; Mr. E. H. Kemper McComb, Head of the Department of English in the Manual Training High School, Indianapolis, Indiana; Mr. Ernest R. Clark, Head of the Department of English in the East High School, Rochester, New York; Miss Sarah E. Simons, Head of the Department of English, High Schools, Washington, D.C.; and Mr. C. C. Certain, Head of the Department of English, Cass Technical High School, Detroit, Michigan.

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PRACTICAL ENGLISH FOR HIGH SCHOOLS

I. SPEAKING AND WRITING ENGLISH

1. THE USE OF THIS TEXTBOOK

Spend one study period in examining this book. Discover the following:

1. The purpose it is meant to serve.
2. The manner in which it is intended to be used.
3. What parts of it are most interesting.
4. In what ways it will be useful to you.
5. Who wrote it, and when and by whom it was published.
6. How the index is arranged.
7. Whether there are other features of the book worth considering.

Be prepared to discuss with your classmates the points outlined above. In discussion try to be clear and courteous.

First of all, learn how to study.

2. WHY WE SHOULD PRACTICE SPEAKING AND WRITING

The purpose of this textbook is to help you in the speaking and the writing of English. To speak and write English well should be one of your highest ambitions. Why? Think it out for yourself.

Have you not often said concerning some older person, "I like to hear him talk"? That is because, whether you are conscious of it or not, you appreciate art in speaking just as much as you do in a picture or in a lovely, natural scene. You admire the well-proportioned speech, the tactfully expressed reply, and the certain graceful turn given to words. Do you want to stop with admiring? Do you not want to acquire the same skill? Then begin by noticing carefully your own speech. Doing so may make you stumble for a time, but soon, if you observe older people, you will find yourself in the possession of new words, new ideas, and a growing power to express yourself well.

Look at the question of using good English from another point of view also: Does it pay?

How does it pay a salesman to be able to speak well?

How does it pay a politician to be able to speak well?

How does it pay parents to be able to speak well?

How does it pay a clergyman to be able to speak well?

How does it pay a newspaper reporter to be able to speak well?

How does it pay the boys and girls in your class to speak well?

What are you going to do when you finish school? Can you think of any occupation wherein it would not pay you to speak well?

Why should you be able to write English well? Do you remember that letter you received, or that book you read, of which you said, "I enjoyed every word of it! I saw all the events happening just as if I had been there. They fairly stood out on the page." To write up occurrences in such a way as to produce that effect is to write them up artistically. It is to succeed in communicating your ideas

to your reader. That means pleasure or information for another, and satisfaction — to say nothing of tangible reward — for yourself.

Discuss in class the value of practice in speaking and writing correct English.

3. HOW SHALL WE LEARN?

You have now answered for yourself the question, " Why should we be ambitious to speak and write English well? " The next question is, " How shall we learn? "

The answer is, " Practice, and keep practicing."

Here is what one boy did to make himself a better speaker and writer:

About this time I met with an odd volume of the *Spectator*. I had never before seen any of them. I bought it, read it over and over, and was much delighted with it. I thought the writing excellent, and wished, if possible, to imitate it. With this in view I took some of the papers, and making short hints of the sentiment in each sentence, laid them by a few days, and then, without looking at the book, tried to complete the papers again, by expressing each hinted sentiment at length, and as fully as it had been expressed before, in any suitable words that should come to hand. Then I compared my *Spectator* with the original, discovered some of my faults, and corrected them. But I found I wanted a stock of words, or a readiness in recollecting and using them, which I thought I should have acquired before that time if I had gone on making verses; since the continual occasion for words of the same import, but of different length to suit the measure, or of different sound for the rime, would have laid me under a constant necessity of searching for variety, and also have tended to fix that variety in my mind, and make me master of it. Therefore I took some of the tales and turned them into verse; and, after a time, when I had pretty well forgotten the prose, turned them back again.

I also sometimes jumbled my collections of hints into confusion, and after some weeks endeavored to reduce them into the best order, before I began to form the full sentences and complete the paper. This was to teach me method in the arrangement of thoughts. By comparing my work afterwards with the original, I discovered many faults and amended them; but I sometimes had the pleasure of fancying that, in certain particulars of small import, I had been lucky enough to improve the method or the language, and this encouraged me to think I might possibly in time come to be a tolerable English writer, of which I was extremely ambitious.[1]

This boy's way may not appeal to you. Are you resourceful enough to invent a way of your own, which will lead you to observe and practice? That is what it all amounts to in the end — *watch* everything you read, *listen* to everything you hear, *select* the best, and *use* it in your own speaking and writing.

Good speaking and good writing come by observation and practice.

Practice

1. Prepare to speak to your classmates for one or two minutes on the topic, "Some reasons why pupils in high school should practice speaking and writing." Make a brief outline of the points you wish to present and, if necessary, glance at this outline while speaking. It is best, however, to fix firmly in mind the main steps in your outline so that you need not consult it. Above all, do not write out beforehand what you mean to say.

When you have taken your place before the class and made your speech, your classmates will try to tell you:

[1] Classes which have access to Franklin's *Autobiography*, from which this passage is taken, will profit by discussing other passages, especially those referring to the Junto.

(*a*) How many points you wished to make;

(*b*) Whether each of your points was clear;

(*c*) Whether the reasons you offered seemed convincing.

2. At the next study period write out in full your speech on "Some reasons why pupils in high school should practice speaking and writing." Seek to improve the speech as much as possible, bearing in mind the suggestions given to you by your classmates. Observe the following directions for the form of manuscript:

The Form of Manuscript

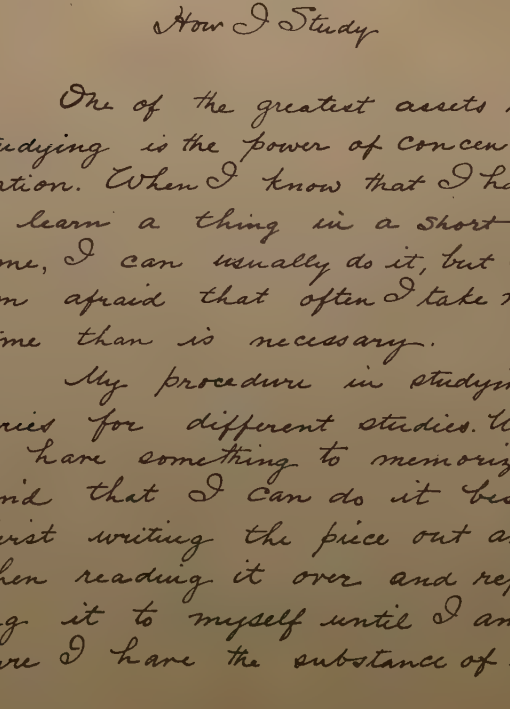
1. Use paper about 8 by 10½ inches in size.
2. Write with black ink on only one side of the paper.
3. Write each word plainly, with no breaks between the letters except where an apostrophe is used.
4. Dot the *i*'s and cross the *t*'s.
5. Leave a space of a quarter of an inch or more between words.
6. Place the title about two inches from the top of the paper and equally distant from the right-hand and left-hand edges.
7. Begin the first word and each of the principal words of your title with a capital letter.
8. Begin the first line of your composition at the paragraph margin, that is, about two inches from the left-hand edge of the paper.
9. Leave a margin of at least an inch at each side of the page and at the bottom.
10. Indent each new paragraph to correspond with the first.
11. Break only long words at the right, and those words only between syllables.
12. When you have finished, number the pages with Arabic numerals, placed near the top and at the middle of the page.
13. Write your name, the name of your class, and the date at the upper left-hand corner of the first page.

14. Manuscripts are more easily read when not folded. If convenience demands folding, the following method of folding and indorsement is to be recommended:

(*a*) Place the manuscript before you on the table as though you were about to read it. Make the edges even and fold the end farthest from you to meet the end nearest you. Make the edges even and crease.

(*b*) Without changing the relative position of the manuscript, write upon it the title of the composition, your full name, the designation of your class, and the date on which it is written or on which it is to be presented, as may be required.

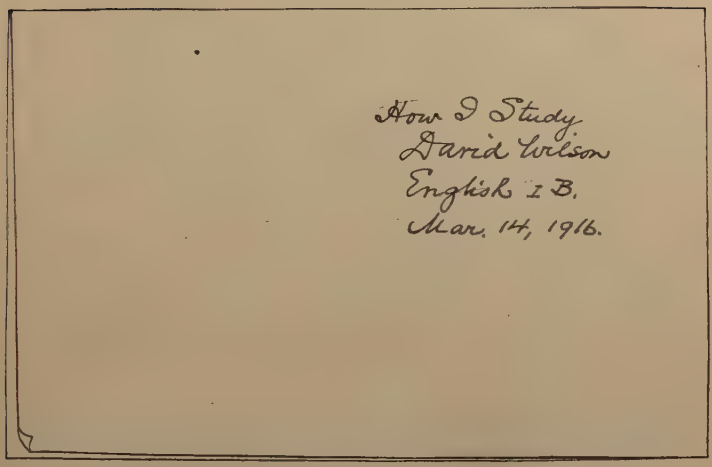
The following illustrations will give a clear idea of how a good manuscript looks when finished, and when folded and indorsed.



How I Study

One of the greatest assets in studying is the power of concentration. When I know that I have to learn a thing in a short time, I can usually do it, but I am afraid that often I take more time than is necessary.

My procedure in studying varies for different studies. When I have something to memorize, I find that I can do it best by first writing the piece out and then reading it over and repeating it to myself until I am sure I have the substance of it.



MANUSCRIPT CORRECTLY FOLDED AND INDORSED.

Prepare to tell at the next recitation what changes you made in your speech in writing it out. Perhaps you will be called upon to read the manuscript so that all may see for themselves. In any case, *preserve the manuscript for future use.*

Much careful planning should precede writing. Revise with great care all manuscripts that are to be read by others.

4. WHAT TO SPEAK OR WRITE ABOUT

Having discussed the reasons why you should practice speaking and writing, you will be interested in the question, " Upon what topics should pupils in high school speak and write? " Prepare to discuss this question in class. Make brief notes on the following:

1. What you talk about in your other classes, at home, and elsewhere. Name something you have talked about within the last twenty-four hours.

2. What you have heard older persons talk about at home or elsewhere.

3. The topic of the most interesting conversation you have heard recently.

4. The topics discussed in the papers and magazines that you read.

5. How magazine writers get the information necessary for their articles.

6. The topics that you like best to read about in the newspapers.

Practice

1. Make a list of ten topics about which you know something or about which you could readily learn. Put a star before each of those which you think could be made to seem interesting to the members of your class.

2. Select the most promising topic, and in a note of one sentence write out the substance of what you would say about it. Add a sentence, if necessary, explaining the sources of your information, and copy the note to hand to your teacher. For example:

How I Prefer to Spend my Leisure

The most enjoyable way to spend one's leisure time is in reading, because through reading one can have good company and visit attractive scenes no matter where he is or what the weather may be. I have a small library of my own; hence I can speak from experience.

Our Camp at Trout Lake

Camping by Trout Lake proved to be a succession of new and interesting experiences, among which were learning to pitch a tent, to build a fire outdoors, and to paddle a canoe. I spent eight weeks there last summer, and kept a diary from which I can select the best points.

5. DISCUSSING THE TOPICS

If called upon, place your entire list of topics upon the blackboard and answer such questions as may be asked. These are sure to include:

(*a*) Why do you think the class would be interested in the topic?

(*b*) What would the class gain from your presentation of the topic?

(*c*) How would you collect the material for a speech on the topic?

As you discuss the lists, — your own and those of your classmates, — new topics will suggest themselves to you. Add these and others to your list as you think of them. Try arranging your topics in groups or classes. Give a title to each group or class.

He who keeps his eyes and ears open finds plenty of topics on which to speak or to write.

6. ANALYZING A SUBJECT

Prepare to speak or write on one or more of your topics, as the teacher may direct. Be sure to write out in a single sentence the particular point of view you will adopt and also to make an outline of your principal points.

Suppose, for example, that your subject were "Games." This would be so general that a talk on it would sound like

an article in the encyclopedia. You have not enjoyed all games, and even if you had, you could not tell about them interestingly in a few minutes. "Games" is really a general subject. You must limit it by selecting a particular way to look at it, a special **point of view**. You must have a specific purpose for speaking or writing about it.

Several ways of limiting the subject suggest themselves at once. You might select one particular game, such as baseball or tennis. Again, you might choose the games common at some season, or at some particular place. A little study will enable you to work out a considerable number of more or less specific subjects or topics, together with themes and titles, which you may arrange in an outline as follows. Note how many themes, and therefore compositions, may grow out of a single topic. Each theme represents a peculiar way of looking at the subject, a particular point of view, and may, therefore, be developed into a composition. For example, topic *A* affords two themes and topic *B*, three.

GAMES (General Subject)

I. Baseball (Specific subject)
  A. The popularity of baseball (Topic)
    1. Baseball is steadily growing in popularity (Theme or point of view)
      The Popular Game (Title)
    2. Baseball deserves its popularity, for it is clean and manly as well as exciting (Another theme)
      A Deservedly Popular Game (Title)
  B. Friday's game of baseball (A second topic)
    1. The game on Friday was well played and full of thrills (Theme)
      Friday's Game (Title)
      We Won (Another title)

2. Our victory on Friday was well earned (Another theme)
   Good Baseball (Title)
   Hats Off to the Winners (Another title)
3. Jean Comstock deserves the credit for our victory on Friday (A third theme)
   Jean Comstock, Hero (Title)
   A Timely Hit (Another title)

II. Tennis (Another specific subject), etc.

PRACTICE

Analyze one of your topics and arrange an outline like that on "The popularity of baseball." Discover as many themes for the topic and invent as many good titles for each theme as you can.

7. EXAMPLES OF POINTS OF VIEW

Let us suppose again that you have chosen to speak or write on "Skating." You are not really ready to do so because you have not settled upon any particular purpose, any definite way of looking at the subject, any point of view. You might select one of the following, your choice depending upon (*a*) your knowledge and experience, (*b*) your object in speaking or writing, (*c*) the amount of time or space at your disposal.

1. I had many amusing and painful mishaps in learning to skate.
2. Ice skating is much to be preferred to roller skating.
3. The art of figure skating can be learned by any one who will persevere in studying and practicing it.
4. The race for the skating championship of our town was close and exciting.
5. The picture presented by the skaters on the pond at four o'clock yesterday was animated and cheering.

6. I heard an amusing conversation between two small boys yesterday. They were telling each other about the skates which they expected Santa Claus to bring them at Christmas.

7. The president of the club made a fine speech on Monday when he presented George Worthington with a medal as champion figure skater.

8. The Rylander chilled steel skate is the best on the market.

9. "Well, old skates, the ice is gone for this year."

10. I must tell you about a skating party that I attended last Friday.

11. The Alpha Club's movement to flood the common for skating is a good one and ought to be supported by every boy and girl in the town.

12. My father tells a very exciting story of how grandfather on one occasion turned his skill in skating to good account during the first winter after he moved to Ohio.

Prepare to discuss in class each point of view above as to:

(*a*) Who might be interested in the composition suggested by it;

(*b*) What sort of oral or written composition would result from using it;

(*c*) How much time or space would be required for speaking or writing, as the case might be.

A good speech or article holds to a definite point of view.

8. THE TITLE

If you were to speak or write on any of the twelve themes concerning skating which appear above, you would wish to select a brief, striking phrase with which to announce your discourse. In other words, you would try to find an appropriate title. In the case of the first theme this might be one of the following:

Fun on Skates	Bruised but Happy
How I Learned to Skate	Trying a New Medium
Learning to Skate	An Unwilling Clown
When Gravity Asserted Itself	Imitating Mr. Pickwick

When a title appears at the head of a manuscript the important words should always begin with capitals.

Which of these titles do you prefer? Why?

Examine the analysis on page 18 in order to compare the titles with the topics and themes.

Choose a title that will attract readers.

9. THE PHYSICAL POINT OF VIEW

The value of deciding upon a definite way of looking at a subject when you wish to speak or write about it, will become clearer to you if you will work through the following exercises involving the **physical point of view.** In order to describe an object clearly you must look at it from some particular spot and must let your hearer or reader know what that spot is.

Tell a stranger how your school building looks as he approaches it on the street. Make your description so clear that he could not fail to distinguish the school building from any other building in the city. Now tell him what the school building looks like as he goes into the main entrance. Write out the two descriptions.

Could the stranger find the building if he read only the second description? Both are descriptions of your schoolhouse. The difference is that the building is described from two separate points of view. Consider what other points of view might have been chosen.

Practice

Tell about some one of the following topics from the two points of view suggested:

1. A football play:
   (*a*) From the point of view of one of the players.
   (*b*) From the point of view of a spectator.
2. Almost a collision:
   (*a*) From the point of view of a bicycle rider or automobile driver.
   (*b*) From a spectator's point of view.
3. The hill where we coast:
   (*a*) On the way down.
   (*b*) On the way up.
4. The English class:
   (*a*) From a pupil's desk.
   (*b*) From the front while I am reciting.
5. The house I live in:
   (*a*) From the front.
   (*b*) From the rear.
6. The view on the river:
   (*a*) Looking upstream.
   (*b*) Looking downstream.

10. STUDYING EXAMPLES FOR POINT OF VIEW

Read the following selections and note the purpose of each of them. Then write a summary sentence for each that will make clear the theme, or point of view, of the author.

A Fond Mamma's Mistake

She was a proud mamma, was Mrs. Cassidy, as she ascended the steps to the washhouse. She was simply beaming — for what

cause we couldn't imagine. Then we noticed that her little son wasn't with her, as he usually was on wash days. Said little son was a forty-pound bunch of freckled wildcat, otherwise known as "Jawn" Patrick Malone, with a Cassidy stuck on the end. Soon we heard the usual sounds that heralded wash day — the bubbling of the leaky faucets, the creak, creak of the washboard as Mrs. Cassidy rubbed the clothes up and down, and finally the loud "plop" as the last tubful of soapy water choked into the drainpipe. Then the cat came flying out of the open washhouse door, closely followed by the starch ladle. Thus was it made known to the world that poor Tabby had interfered with the domestic laundry. The ladle was followed by Mrs. Cassidy, breathing imprecations on all catdom.

"O Mrs. Cassidy, where's John?"

The good Irishwoman looked up, her face beaming, "Shall I come in an' tell ye an' your ma all about it?"

"Sure! come up; we're in the sitting room!"

"Well," said Mrs. Cassidy, as she entered the room with a tread that shook the house, "it's no more as little Jawn'll be coming on a wash day — the little gossoon! I won't have to be wur-r-r-kin' me arums off because he slung mud on the clean clothes! He's been entered in at school."

I was wondering just how many black eyes and bloody noses would be in that unlucky class that had obtained possession of "Jawn," when Mrs. Cassidy, who had been talking to mamma about her boy's brilliancy and beauty, turned to me again, "So, Miss, I've entered him in the eleemosynary grades an'" — well, the rest of it was eulogy of "Jawn."

When she went, I noticed that the corners of mamma's mouth were twitching. "Say, mamma," I asked, "why are you smiling? What did she mean by eleemosynary grades?"

"I have an idea," said mamma gravely, "that she meant elementary."

And if Mrs. Cassidy had heard me laugh, she would never have forgiven me.

— *A Pupil's Theme.*

Francine — A Portrait

Francine is the slender, dark-eyed girl that sells flowers in the dirty corner of one of the busy stations. It is a pleasure to watch her arranging her boutonnières. Here and there, from among the green and brown jars, she daintily selects a crisp blossom or leaf. She puts these together and winds about their short green stems, a piece of tinfoil. When a customer buys from her, the splashes of crimson in the dark cheeks deepen, and the shapely little head nods her thanks.

— *A Pupil's Theme.*

How Crocodiles are Captured in Florida

The crocodile differs from his cousin, the alligator, in that the "gator" moves his upper jawbone, whereas the crocodile moves his lower one. The crocodile, moreover, has two sharp teeth that protrude from the lower, movable jaw through the upper one; his nose is sharper, his teeth are longer, his scales softer and not so thick, and his body is more slender and active. His eyesight and hearing are both good, and he can scent an enemy, if the wind favors, for at least a half mile. He can dive and swim like a fish, and on land he can run at a good pace. He is cruel and cunning, and it is not easy to capture him. But the cunning of man has found a way to catch him alive. An ingenious method is used in Florida, contrived, it is said, by Warren Frazee, locally called "Alligator Joe."

The crocodile lives in a den or cave close by a lake or pond; near the den he builds a mound of grass and mud, and inside the mound the female deposits about sixty eggs, which she carefully covers and leaves for the sun to incubate, although she mounts guard to keep away such enemies as raccoons, opossums, and snakes. When the eggs have hatched, the young take to the water at once. During the first six weeks they are carefully guarded by the mother, and during that period she is a dangerous creature to deal with.

"Alligator Joe's" crocodile-catching outfit consists of some

boards eight feet long and a foot wide, three or four two-by-four scantlings, a spade, a crowbar, and a block and tackle.

Having selected a den that signs show to be inhabited, he drives a number of boards into the mud so as to stop up the entrance and prevent the occupants from escaping. He then takes his crowbar and prods the ground, — the dens are all built near the surface, and at times extend back for 150 feet, — finds the nearest approach of the den to some convenient tree, attaches his block and tackle to the tree, and then digs a hole, just large enough to pull his prize through. Next, he drops a slip noose of the rope from his tackle and arranges it so that the crocodile running along the den will thrust his head into the noose.

Next, Joe takes his crowbar and jabs it down along the course of the den until he stirs up the crocodile, and a moment later the creature has his head hung in the noose, and is struggling frantically to escape. Joe pulls cautiously on the ropes until all is tight and secure, when he very carefully reaches down with a strong cord and ties the crocodile's jaws together. Then he slowly pulls on his block and tackle, and as he draws the fighting crocodile from below, puts one of the two-by-four scantlings alongside of him, and wraps a strong rope round and round him all the way to the end of his tail. With his legs bound close to his body and the scantling holding him stiff and rigid, the crocodile is dragged down to Joe's flatboat, and shipped to some circus or museum.

— *The Youth's Companion.*

Practice in Oral Expression

1. Listen carefully to a conversation or a public address. Did you understand every word? If not, why not?

2. Could a stranger riding in a street car in your city tell where to get off by the conductor's call of the streets? Watch the conductor the next time you ride on a car; if you cannot understand him, decide why not.

3. Do you make a mental estimate of an unknown person in a telephone conversation by the quality of his voice and the way he speaks? The next time you have an opportunity, try to determine what there was about the speech of a stranger over the telephone that affected your estimate of his education or character.

4. Prepare to tell a story of an experience. As the story is told, the members of the class will watch carefully so as to report on the following questions:

(*a*) Did the speaker pronounce the first and last letters of each word? For example, in such a word as *beginning*, did he pronounce the *b* and the *g*?

(*b*) Was his voice loud enough to be heard distinctly all over the room?

(*c*) Did he speak so rapidly that he could not be clearly understood?

(*d*) Was his speech so slow as to be tedious?

(*e*) Was his voice well modulated?

11. REVIEW AND PRACTICE

1. What have you learned by the study of this chapter? Begin at the beginning and go slowly over each section, noting the ideas it sets forth. Then write a single paragraph in which you summarize in a clear and connected manner all of these ideas. Probably you will find it best to represent each section by a single sentence.

2. Select from your collection two or more topics, as the teacher may direct; decide on a definite purpose or point of view in each case and write a summary sentence to express it. Make outlines of your principal points, thinking as you do so of your audience and of the effect you wish to produce. Speak in class or write from these

outlines as you may be called upon to do. Remember the criticisms made upon your work in class and apply them when you write out your speeches and when you rewrite your papers. Preserve all of your papers.

Practice, to be of value, must be thoughtful, purposeful, and persistent.

II. GROUPING IDEAS

The appearance of the island when I came on deck next morning was altogether changed. Although the breeze had now utterly failed, we had made a great deal of way during the night, and were now lying becalmed about half a mile to the southeast of the low, eastern coast. Gray-colored woods covered a large part of the surface. This even tint was indeed broken up by streaks of yellow sandbreak in the lower lands, and by many tall trees of the pine family, outtopping the others — some singly, some in clumps; but the general coloring was uniform and sad. The hills ran up clear above the vegetation in spires of naked rock. All were strangely shaped, and the Spyglass, which was by three or four hundred feet the tallest on the island, was likewise the strangest in configuration, running up sheer from almost every side, and then suddenly cut off at the top like a pedestal to put a statue on.

The *Hispaniola* was rolling scuppers under in the ocean swell. The booms were tearing at the blocks, the rudder was banging to and fro, and the whole ship creaking, groaning, and jumping like a manufactory. I had to cling tight to the backstay, and the world turned giddily before my eyes; for though I was a good enough sailor when there was way on, this standing still and being rolled about like a bottle was a thing I never learned to stand without a qualm or so, above all in the morning, on an empty stomach.

Perhaps it was this — perhaps it was the look of the island, with its gray, melancholy woods, and wild stone spires, and the surf that we could both see and hear foaming and thundering on the steep beach — at least, although the sun shone bright and hot, and the shore birds were fishing and crying all around us, and you would have thought any one would have been glad

to get to land after being so long at sea, my heart sank, as the saying is, into my boots; and from that first look onward, I hated the very thought of Treasure Island.

We had a dreary morning's work before us, for there was no sign of any wind, and the boats had to be got out and manned, and the ship warped three or four miles round the corner of the island, and up the narrow passage to the haven behind Skeleton Island. I volunteered for one of the boats, where I had, of course, no business. The heat was sweltering, and the men grumbled fiercely over their work. Anderson was in command of my boat, and instead of keeping the crew in order, he grumbled as loud as the worst.

— STEVENSON, *Treasure Island.*

Write a topic for each paragraph in the above selection. Why were the paragraph divisions made where they are? Why would it be wrong to end the first paragraph with the words, "coloring was uniform and sad"? Why would it be more difficult to read this selection if it had been printed as one solid paragraph?

A paragraph is not a mere indentation or "notch" in the page; it is a unit of the thought. When you think logically, you must think in paragraphs. The paragraph form, that is, the indentation marking a paragraph division, is a mechanical means of announcing to the reader that a new unit of the thought is being introduced. For centuries after written language was first used, there was no indication even where the sentence ended, and yet perfect sentences and paragraphs had been composed ever since man began to think and express himself logically. Capital letters, punctuation, and division into paragraphs are all very important inventions because they help the reader to get the thought of the writer easily and quickly.

The paragraph division, however, is as valuable to the

writer as to the reader. The writer can easily test the unity and development of his thought by a study of his paragraph structure. He should first be sure that he includes in a paragraph only those sentences that treat the unit of thought proper to that paragraph. Then he should see that the sentences of the paragraph are arranged in such order as to develop the thought easily and logically. Again, he should see that his paragraphs are arranged in proper order for the development of the thought of the entire composition.

12. SPEAKING PARAGRAPHS

What has been said about the writer applies with equal force to the speaker. The speaker who makes his audience understand and feel, speaks in paragraphs. The speaker who rambles along, jumbling ideas together, soon wearies his hearers and loses their attention.

Oral Practice

Each of the following sentences may be used as the first sentence of a paragraph. Think about four of them so that you can stand before the class and speak for a minute on any one of them.

1. Everything went wrong that morning.
2. We had the ball on their ten-yard line with two minutes to play.
3. Speaking my first piece was no joke.
4. "Ready, set, go!" shouted the starter.
5. Making my first cake was a trying process.
6. My music teacher is a nervous man.
7. Last week I bought a —— at a mark-down sale.
8. An experience with —— taught me a good lesson.
9. I was late yesterday because ——.

10. If you will follow my directions, you will have no difficulty in finding my house.

11. I was as happy as a boy with a new top.

12. My most interesting class last term was the one in ——.

After you have recited, your classmates will tell you:

(*a*) Whether you spoke so that they could understand you;

(*b*) Whether you said anything that did not belong in your paragraph.

A paragraph is a unit of the thought of a composition.

13. THE TOPIC SENTENCE

A good paragraph very often contains a sentence which states the topic to be discussed in the paragraph. Usually this **topic sentence** appears very near the beginning, because clearness requires that the hearer or reader shall know early in the paragraph the subject to be considered. For example, in the first paragraph of the selection from *Treasure Island* (page 28), the reader is told at the start that the paragraph will be about the appearance of the island.

Sometimes the exact words that would make the most fitting topic for the paragraph are not contained in the paragraph. For example, in the second paragraph of the same selection, you know at the outset that the paragraph is to tell about the motion of the ship. The topic of the paragraph, however, is the effect of this motion on the speaker.

Sometimes the topic sentence appears at the end of the paragraph as a summary or a result of what has been said. For example, the topic of the third paragraph in the same selection, — the one idea for which all the rest were written, — is, "I hated the very thought of Treasure Island."

Practice

1. Determine what will be the subject of each of the paragraphs assigned under the heading "Oral Practice," page 30.

2. Find the topic sentence and write the subject of each paragraph of "How Crocodiles are Captured in Florida," page 24, and of any other selections your teacher may assign.

3. Write topic sentences for three paragraphs on subjects with which you are familiar.

14. PARAGRAPH UNITY

A recently invented machine bids fair to revolutionize the process of ditch digging. It digs ditches five and one half feet deep, sixteen feet wide at the top, and five feet wide at the bottom. Every one knows that the need of more land for the production of food has made our numerous swamps immensely valuable if they can be properly drained. The land in these swamps often proves most fertile, so that its products richly repay the cost of the ditches necessary for drainage. The machine is operated by only one man, whose chief duty is to attend to its fifty-horse-power gasoline motor. At the same time it does the work of from twenty to fifty men. It is easy to see that this invention will prove to be of great value.

Was this paragraph clear to you at once? After reading the first sentence, what did you think the author would discuss? What other subject is discussed in this paragraph?

Compare the following revision and rearrangement of the same material:

A recently invented machine bids fair to revolutionize the process of ditch digging. It digs ditches five and one half feet deep, sixteen feet wide at the top, and five feet wide at the bottom. This ditcher is operated by only one man, whose

chief duty is to attend to its fifty-horse-power gasoline motor. At the same time it does the work of from twenty to fifty men.

It is easy to see that this invention will be of great value. Every one knows that the need of more land for the production of food has made our numerous swamps immensely valuable if they can be properly drained. The land in these swamps often proves most fertile, so that its products richly repay the cost of the ditches necessary for drainage. The new machine will make this process much less expensive.

The first paragraph about the ditch-digging machine was wrong because it treated of two subjects. Clearness demands that we write or talk of only one thing at a time. This is the principle of **unity** or oneness.

Ask your drawing teacher how the principle of unity applies to a picture. Look at a reproduction of a great painting, and see if you can discover the one idea or feeling it expresses.

How does the idea of unity apply in music? Ask your music teacher or any good musician to give you the theme of some of the masterpieces of music.

In reading the following paragraph how soon do you know what the paragraph is about? Does it contain anything that has no bearing on the subject of the paragraph?

We are gradually learning that our water power is of immense public importance. As coal becomes more expensive year after year, water becomes relatively more important as a source of heat and power. Water has been used for a thousand years to produce power for local use, but the transmission of this power to a considerable distance has been discovered by the present generation. The immense force of Niagara Falls is now running the street cars and factories, furnishing light and in some cases heat, for Buffalo, Rochester, Toronto, and Syra-

cuse. All over the country there are rivers that can be used in a similar way to produce the power needed for industry and comfort.

A paragraph develops a complete thought. The mechanical arrangement of a paragraph consists of indenting or setting to the right the first word of the paragraph. The end of the paragraph may or may not end a line.

In the following selection justify the paragraph arrangement. Why is it easier to understand the selection than it would be if it were printed without paragraph divisions?

What is the subject of each of the paragraphs? How does the first paragraph differ in purpose from the others?

Two Kinds of Americans

Two events of great social significance occurred recently in Boston on the same day.

At noon an "army of unemployed," three hundred strong, marched to the city hall, where a crowd of about one thousand persons had gathered to see what would happen, and a squad of police stood ready to keep order. In a brief speech the mayor offered to give any man in the crowd who could show that he was a registered voter of the city a job at which he could earn his living. Three of the "army" of three hundred investigated the offer, and two of them went to work. The rest of them marched to Boston Common and held an indignation meeting.

Almost at the same time, the pupils of the High School of Practical Arts, with a few invited guests, assembled in the auditorium of their beautiful new building to join with an immigrant family in commemorating the twentieth anniversary of the arrival of the family in America. The head master gave a brief address of welcome, and then put the meeting into the hands of one of the pupils, a Russian Jewess. The principal event was an address by Mrs. Mary Antin Grabau, author of *The Promised Land*, and spokesman, she says, not only for her own family, but for thousands of our adopted citizens.

In effect she said: "The main thing here is that the way is open to us. We have not become rich. We work hard. If you should go into one of our large department stores you might see one of my sisters. If you should ask for her, they would summon her by a number. But what we do is not the point. The thing that counts is that no position that we can fill is forbidden to us. In Russia many occupations are closed to my people. Here the way is open."

— *The Youth's Companion.*

Paragraph unity means that only one idea should be discussed in a paragraph. To test the unity of a paragraph, write a topic for it, then read the paragraph carefully to see whether it contains anything that does not come under that topic.

In order to make your writing clear, you should let your reader know very early in the paragraph what you are going to write about.

Does this rule apply to your ordinary conversation?

Can you suggest any other applications of the principle of unity? For example, what do we mean by a department store? Make a list of articles that would be included in the dry-goods department; in the grocery department. What is the reason for arranging the contents of a store in this way? Give an illustration of the same principle as you find it carried out in a small store. What inconvenience would shoppers experience if the articles in a store were arranged promiscuously; if potatoes, carpets, and men's hats were located together?

Why would a man not look well dressed if he wore a heavy overcoat with a straw hat? What is the effect when a girl wears elaborate jewelry with a plain school dress? What is the effect when a speaker talks of several unrelated subjects in one address?

Give other illustrations of the violation of unity.

Unity demands that everything in a paragraph shall contribute to one end. The same fundamental principle applies in all forms of art.

15. LIMITING THE TOPIC OF A PARAGRAPH

The weather would be a somewhat indefinite subject for a complete talk or for a theme. A forecaster might discuss the methods of making records and predictions, but that would be the topic for an entire theme rather than for a single paragraph.

What is the topic of the following paragraph?

It was a morning of the lovely New England May that we left the horse car, ~~and~~, spreading our umbrellas, walked down the street to our new home in Charlesbridge, through a storm of snow and rain so finely blent by the influences of this fortunate climate that no flake knew itself from its sister drop, or could be better identified by the people against whom they beat in unison. A vernal gale from the east fanned our cheeks and pierced our marrow and chilled our blood, while the raw, cold green of the adventurous grass on the borders of the sopping sidewalks gave, as it peered through its veil of melting snow and freezing rain, a peculiar cheerfulness to the landscape. Here and there in the vacant lots abandoned hoopskirts defied decay; and near the half-finished wooden houses empty mortar beds and bits of lath and slate, strewn over the scarred and mutilated ground, added their interest to the scene.[1]

— W. D. Howells.

Suppose you start with a broad, general topic like "Swimming." This, you see at once, is not a proper topic for one paragraph. A narrower topic would be, "How I learned to swim." Still your topic is so large that you

[1] By permission of Houghton, Mifflin Co.

will need several paragraphs for its discussion. Possibly you will recall, however, that you felt some reluctance to go into the water the first time. Therefore a good topic for a paragraph might be "Dreading the first plunge."

Practice

1. Why are none of the following suitable for a paragraph topic?

The parcel post.	The phonograph.
The education of the farm.	Gymnastics.
The education of the city streets.	The public library.
	Gardening.
The Boy Scouts.	The automobile.
Amateur dramatics.	Fire insurance.

2. Make four different paragraph topics that might be used in discussing various phases of each of the preceding subjects.

3. Prepare to give three-minute talks on five of the following subjects. After you have given your talk, your classmates will tell you:

(*a*) The number of paragraphs in your talk;

(*b*) The topic of each paragraph;

(*c*) Whether you used topic sentences;

(*d*) Whether you said anything that was not on the subject;

(*e*) Whether your ideas were presented in the most effective order.

The last election.	The —— Express Company.
The last —— game.	Earning a dollar.
The prospects for our team.	Why milk sours.
Our school paper.	How seeds scatter.

Instructive moving pictures.
A street-car jam.
How I got through a crowd.
The —— was damaged when it reached me.
The best —— for its price.
Exceptional offer of —— if you accept at once.
A new automobile at half price.
Every one should read a weekly review like ——.
My favorite magazine.
Why I like a small town.
The difference between stocks and bonds.
Clean streets in our city.
The World's Series in baseball.
A small garden in a city yard.
A piece of ground that I managed.
Making poultry pay.

4. Write out your best talk, and present it as a theme.

16. PARAGRAPH OUTLINES

Business Courtesy

In calling at the general offices of nearly any large business nowadays, you are received with the utmost courtesy. Most of the men in charge of the offices and the executive departments of large businesses have been traveling salesmen themselves at one time or another, and know the effect of being discourteously received. It is only the large organization dying of dry rot or the small organization that isn't growing that receives its callers discourteously. Courtesy is a good deal like advertising; you can never tell where it will root and grow into an order.

It is often very difficult to impress upon office assistants the importance of unfailing courtesy in the use of the telephone. The way a call is answered over a telephone is important, because it is frequently the first point of contact in a business transaction, and the impressions gained at this point are lasting. A man calling over a telephone does not reveal himself as a buyer or seller, and the only safe way of receiving him is with courtesy. Business men who are applying the highest

commercial principles see this, and place high-class men and women at these first points of contact.

It is not unusual for a firm to pay dearly for lack of courtesy on the part of its employees. A piano manufacturing firm started to do some national advertising in a few magazines. As a result it began receiving calls from solicitors of advertising for many of the magazines in which it was not advertising. All such representatives were received with absolute indifference, and the firm changed its policy only after one of its agents in a distant city reported that the sale of his pianos had been spoiled by snubbing a representative of a magazine who was trying to sell advertising. It then occurred to the piano manufacturers that every advertising man was a possible piano buyer on the same law of average that any magazine reader who saw their advertisement might be a piano buyer. Good will is too expensive and too valuable to risk its loss even in the smallest particular, especially when it can be preserved by so cheap an element as courtesy.

Courtesy will even apply to the collection of money. A firm that retails phonographs on monthly payments admits that some of its letters to delinquents were for a long time made so sharp that the patrons not only delayed the payment as long as possible, but also bought their records elsewhere. Later, the firm softened the letters on the principle that a delinquent account was not necessarily a totally bad account, and that the firm could afford to be easy in order to retain the record business of delinquent patrons, — that a delinquent's money is as good as any money. Any one of the houses that collect in small installments will tell you that a collector with dancing-master manners will get more money than a collector with prize-fighter manners, on the principle that sugar will attract more flies than vinegar.

— David Gibson (*Adapted*).

The first paragraph above might be outlined as follows:

Courtesy shown callers in the offices of a large business:

1. Men in these offices have experienced the bad effects of discourtesy in business.

2. Callers are received discourteously in poorly conducted offices.

3. Courtesy is like advertising.

Practice

1. Make an outline for the second, third, and fourth paragraphs in "Business Courtesy."

2. Prepare to give a one-minute talk to the class on some topic with which you are thoroughly familiar. Be sure to select a subject that can be discussed in a single paragraph. It will help you greatly in preparing these talks to think out very carefully what you are going to say. Do not say the same thing more than once. A brief outline will help you. For example:

A school lunchroom is a good place to study human nature:

1. The kinds of pupils that come there.
2. Why you can study pupils better there than in the classroom.
3. The actions you have seen there that revealed character:
   a.
   b.
   c.

Summarize briefly the ideas under 1 and 2, and fill in the specific instances that come under 3, — *a*, *b*, and *c*.

3. Write outlines for paragraphs developing five of the following statements:

(*a*) I was glad to study commercial arithmetic although I had passed theoretical arithmetic. (Give reasons.)

(*b*) Our principal governs the school by making each pupil "a committee of one" to look after himself. (Tell what might be said to place responsibility upon individual pupils. If your principal has never used this device, tell what you think would be its success.)

(*c*) The most interesting class I have this term is ——. (Tell why.)

(*d*) The down-town streets on election night are one blare and flare. (Give details.)

(*e*) Modern inventions are not always unmixed blessings. (Give an illustration of this statement that has come under your observation.)

(*f*) I chose the —— course in —— school. (Give reasons.)

(*g*) The football suits you sent on our order are unsatisfactory. (Give details.)

(*h*) Your letter of January 14, ordering a boat, does not give sufficient details to enable us to fill the order. (Enumerate specific details that are lacking.)

(*i*) I am returning by express at your expense the —— that I bought from you last Wednesday. (State why it is unsatisfactory.)

(*j*) The house you mentioned to me was not ready for occupancy September 1, as was specified in the contract. (Give details.)

(*k*) I should like an opportunity to show you our new ——. (Insert name of some machine or device that you can describe to a prospective buyer.)

(*l*) A dollar a year at compound interest at the rate of 6% will amount to $38.99 in twenty years. (Show how systematic saving will count up.)

4. Prepare to give an oral recitation of a paragraph on each of the five statements you have outlined.

5. Write paragraphs on three of the statements you selected in 3 above.

Examine each of your written paragraphs carefully to see whether you have included anything that does not properly come under its topic. Have you repeated any idea? How early in your paragraph have you indicated what the paragraph is about?

17. ARRANGEMENT

The sentences below make two paragraphs, the topics of which are:

1. Civilization is based on the soil.
2. Plants connect man with the earth.

Classify by number the sentences that belong in each paragraph. Find the sentence in each group that will give the reader the clearest idea of the topic of the paragraph. Write the paragraph using this topic sentence as the first one.

Read the paragraph as you have written it to see if you have arranged the sentences in the best possible order. Make any rearrangements that will be improvements.

1. The Indian in his wigwam had little protection against storm or frost.
2. Gold populated California and built cities as if by magic; but wheat and fruit have long since become the basis of California's prosperity.
3. The soil is the foundation of all permanent prosperity.
4. Nevertheless, his mode of life was largely independent of soil and climate, except as these affected the game which he pursued.
5. As with mining, so with lumbering; the forests once cut away, and the lumber camps and towns deserted, the country relapses into wilderness until such time as a new forest shall have grown to merchantable size, unless the soil be fit for farming.
6. Savage man, living by the chase, was indeed exposed in person to all the rigors of climate.
7. The practice of agriculture, on the other hand, at once rendered man directly dependent, for the necessities of life, upon soil and climate.
8. Unless the soil be reasonably fertile, agriculture is impossible; and without agriculture there can be no enduring civilization and, therefore, no extensive commerce.

9. Following this mode of life, he could live only where his food and fiber crops would ripen.

The sentences in a paragraph not only must belong there, but must also be arranged in their proper order.

18. THE CLINCHER SENTENCE

Did you ever stop to think what your school costs in plain dollars and cents? The annual report of the board of education will tell you about the running expenses, but this probably will not include such items as interest on the cost of the building and equipment, or supervision by the superintendent of schools. A high school of five hundred pupils usually costs from two to three hundred dollars a day. That is the amount an extra holiday costs the community. Every class period represents an investment of good money. The long-winded speaker in the school assembly is using up nearly a dollar a minute. School time represents the people's money, and a great deal of it for every golden minute.

What part of this paragraph gives the subject? Point out the topic sentence.

Make an outline showing the details that help to make clear the cost of the school.

What is the purpose of the last sentence? What is the effect upon the paragraph of leaving off the last sentence?

Find in one of your textbooks a paragraph that has a **summary** or **clincher sentence**.

Not every paragraph has a clincher sentence at the end. The close of the paragraph, however, is nearly always the place of greatest emphasis. The impression made by the end of the paragraph is the one most likely to be retained as a basis for the next.

A paragraph can often be improved by adding a final sentence that gives a summary of the thought.

19. THE PARAGRAPH OF DETAILS

The opening last week of the Cape Cod Canal deserves far more attention than it has received. The colossal undertaking at Panama, and such gigantic engineering feats as the bringing of water from the Catskills to the city of New York, with their hundreds of millions of expenditure, naturally overshadow an enterprise which has cost but twelve millions of dollars and has been marked by nothing so interesting as a Culebra Cut. Yet it is a most useful and praiseworthy undertaking. No government subsidy has aided it; no state or federal credit has been drawn upon, nor a single "pork barrel" opened for it. It is precisely the kind of enterprise in which Americans used to take their greatest pride — one initiated and carried out by individual daring and enterprise, financed by private investors, constructed with consummate skill and remarkable speed, without any scandal — a monument, in brief, to Yankee foresight and skill.

— *The Nation.*

Make a list of the details that the author uses to make you feel that "The opening last week of the Cape Cod Canal deserves far more attention than it has received."

Bring to class a newspaper or a magazine, in which there is a paragraph developed by adding one detail after another. Write a topic for the paragraph. Watch carefully to see if any detail has been included that is not covered by the topic you have written. A paragraph that is built up in this way will nearly always have a statement of the topic very near its beginning.

Practice

1. Prepare to stand before the class and give a one-minute talk on some subject that can be developed by giving details. The following list may suggest a topic:

My pet dog.
Waiting for a train.
How I got home.
The sounds of the forest at night.
How it feels to get lost.
Running an automobile.
Learning to ride a horse.
The view from some mountain or high building.

2. Write out your talk as a paragraph.

After each of the assignments calling for one-minute talks and written paragraphs, ask your classmates to tell you:

(*a*) How soon they knew what your paragraph was about;

(*b*) Whether you said anything not properly included under your topic;

(*c*) Whether you repeated unnecessarily;

(*d*) Whether they could understand everything you said;

(*e*) Whether you concluded your paragraph forcefully with a clincher sentence.

20. THE PARAGRAPH OF SPECIFIC ILLUSTRATION

A good salesman will work very hard to become better acquainted with his stock. For example, take the case of a high-class retail book salesman. Of course he cannot read every book in the store, but he can at least glance through the tables of contents and the prefaces of a great many. He can read one or more of the books of each of the most popular authors, and he can skim through others to catch their most important points of style and theme. His customers, too, will become his teachers. If he has the ready discernment of character essential to almost any kind of business success, he will easily discriminate between sentimental gush and sensible judgment. By using every means at his command he will soon become able to assist his patrons with something more definite than, — "They say it's very nice."

The specific illustration of the book salesman makes the statement of the opening sentence very clear.

Give an instance in which you have been able to make something clear by using an illustration. Give an instance in which something was made clear to you by an illustration.

A specific illustration is like a picture or a diagram. One might describe the arrangement of the rooms of a house in great detail without being understood so well as if he had used a picture or a diagram. This method of paragraph development is especially valuable in making people understand and in making them believe.

Practice

1. Write a paragraph giving a specific illustration of one of the following statements:

(*a*) Hurrying does not always save time.
(*b*) Boys will usually work for the best interests of the school if they are trusted.
(*c*) The thing one works hardest to get frequently proves to be a disappointment.
(*d*) It is not safe to depend on hearsay in making an important decision.
(*e*) The profoundest peace is no guarantee against the horrors of war.

2. President Hyde of Bowdoin College has given the following beautiful definition of culture:

To be at home in all lands and all ages; to count Nature a familiar acquaintance and Art an intimate friend; to gain a standard for the appreciation of other men's work and the criticism of your own; to carry the keys to the world's library in your pocket, and feel its resources behind you in whatever you undertake; to make hosts of friends among the men of your own age who are leaders in all walks of life; to lose your-

self in generous enthusiasm and coöperate with others for common ends; to learn manners from students who are gentlemen, and form character under professors who are Christians.

— WILLIAM DEWITT HYDE.

Write a paragraph showing by specific illustration what President Hyde means by some part of his definition, — for example, " to be at home in all lands and all ages."

21. THE PARAGRAPH OF COMPARISONS

The aldermen do not have to pay for the privilege of meeting in the city hall for deliberation upon public questions. The suggestion that they should pay a fee for this privilege is no more absurd than the suggestion that the citizens in any district organized as one all-inclusive neighborhood association should pay a fee for the use of the schoolhouse as a citizens' common-council chamber.

— *The American City.*

What two ideas are compared in this paragraph?

Comparison, like specific illustration, is a form of making your talk clear and forceful by word pictures. Specific illustration gives a single example to stand for several ideas or for a class of ideas. Comparison shows that the new idea is like one already in your mind. In using this method you should always employ comparisons that will be familiar to your reader. If you talk of hydrants to the country boy or of farm pumps to the city boy you may not be understood.

PRACTICE

1. Prepare to stand before the class and talk for one minute, comparing the two ideas in one of the following groups:

(*a*) The school and the fire department.

(Show how both are supported by the public because they render service to the public.)

(*b*) Your father's payment of school taxes and of life insurance premiums.

(Show that in both cases your father is paying out money for his family.)

(*c*) Doing school work well and earning money.

(Show that in both cases you are acquiring something you can use later.)

(*d*) School athletics and friendly calls at the homes of friends.

(Show that the need of relaxation justifies the one as much as the other.)

(*e*) School athletics and political party activities.

(Show that the same kind of coöperation is required in both cases.)

(*f*) Books and people.

(Show the possibilities of forming friendships with both.)

(*g*) School and the moving-picture show.

(Show how the same educational idea could be worked out in both.)

(*h*) The head of a manufacturing plant and a successful homemaker.

(Show that the same elements of success enter into the work of both.)

2. Ask some one pupil to give in a single sentence the comparison you gave in your talk.

3. Write a paragraph making the comparison you gave in your talk.

22. THE PARAGRAPH OF CONTRASTS

Men have often risked their possessions, their worldly prospects, and their very lives for a great principle. They have died happy in the thought that they were contributing to the progress of the race, and to the peace, liberty, and happiness of their children. But thousands of soldiers in the present war realize

that they are risking all that is dear to them simply because a few monarchs have thrown them as pawns into the great game of European politics. It will be strange if there does not emerge from this conflict a grim determination in the hearts of the great common people that they will stop killing each other for the glory of kings.

What two ideas are contrasted in this paragraph?

Show the difference between the development of paragraphs by contrasts and that by comparisons.

It is often possible to combine development by comparisons and by contrasts in a single paragraph. Indeed, the majority of paragraphs are developed by combinations of the various methods.

Practice

1. Prepare to speak to the class one minute, making a paragraph of contrast on one of the following topics:

(*a*) Preparing a lesson in mathematics and one in history.

(*b*) The life of a salesman and that of a farmer.

(Substitute any other occupations with which you are familiar.)

(*c*) A vacation at the seashore and one in the mountains.

(Substitute any other vacation experiences with which you are familiar.)

(*d*) The exactions of a teacher and of an employer.

(Show how much more the employer requires than does the teacher.)

(*e*) Caring for a horse and for an automobile.

(Show how a horse develops a feeling of companionship that cannot be had for any mere machine.)

(*f*) The methods of modern science and of Aladdin's lamp.

(Show how science requires a cause for every effect, while the lamp required only a wish.)

2. Write out the paragraph which you prepared.

Some of the ways by which paragraphs amplify single ideas are by the addition of details, by the use of illustrations, and by comparisons or contrasts.

Review Practice

1. Study the following paragraph beginnings and endings. Determine which method of development will be most suitable for each. Write out three of the paragraphs.

(*a*) My friend made a serious mistake when he left school. He thought —— Now he finds every door of advancement closed against him because of his meager education.

(*b*) Who has not felt the fascination of a grate fire in the early fall? —— All this is comfort, contentment, peace, and harmony.

(*c*) The schoolhouse belongs to the people, and should be used by them for any common interest. ——Thus the people can use their own property for their social, intellectual, and moral advancement.

(*d*) Our attic contains all the derelicts of twenty years of housekeeping. —— Those relics show remarkable changes in styles.

(*e*) If a man will deposit $40.53 a year at compound interest at the rate of 6% he will have $1000 at the end of fifteen years. —— (Show how much money he will actually deposit.) This shows how rapidly money accumulates under such conditions.

(*f*) If you want to study birds or flowers you must learn to recognize them. —— You learn to recognize bird or flower friends as you do human friends — by meeting them.

(*g*) Many boys work after school hours. —— In these ways boys can help with the family expenses and at the same time get an education.

(*h*) Traveling is a pleasant way of learning. —— Through travel we come to know how people live in other places than our own homes.

(*i*) Getting in the hay is hard work. —— This is one of the chief occupations of a farmer boy's vacation.

2. Select some well-written article in a book or magazine and read it to the class without any special pause at the ends of paragraphs, while your classmates write the topics of the various paragraphs.

3. The next time you hear a public address, watch the speaker to see whether he uses paragraphs or "talks right on." When you get home, try to write the main topics of his talk. If any of your companions heard the same speech and took notes, compare your outline of the talk with theirs. After a very little practice you will be able to detect the paragraph divisions of a good speaker, because in order to think clearly he must group what he has to say on each of the various topics of his talk. This means that he will talk in paragraphs.

23. ARRANGING CONVERSATION IN PARAGRAPHS

What inconvenience do you find in reading the following selection?

The postal inspector knocked loudly on the rickety barn door. A big, slovenly man opened it and stood blinking in the sunlight at the three grouped in the narrow alley. "Mulraney?" inquired the deputy. The small, blue eyes of the face in the doorway shifted to the third man — a clerk from the branch post office. "Hello, Bill!" said the slovenly one; then to the others, "Yes, I'm Mulraney." "You're wanted down town." "What for?" "Forgery of a postal order," said the inspector, bluntly. The burly face whitened a shade. The alcoholic blotches stood out unpleasantly. But the man looked more puzzled than worried. "Oh, that thing," he said slowly. "Why, Bill, you said it was all right." "Never said nothing of the sort," blurted out the clerk. "You said to get

it indorsed," Mulraney accused him. "Wasn't that right? I'll give back the money. Haven't got it just now. But can't I fix this up? I didn't mean nothing —" "That'll do," interrupted the deputy. "You can't fix anybody here, and you'd better not talk if you know what's good for you. You come along." A few days later Mulraney, in company with a blackmailer accused of misusing the mails, was brought into the Federal court room. The blackmailer pleaded not guilty and asked for a lawyer. Mulraney muttered a similar request. The gaunt-faced judge, with a grim smile, appointed a fashionable attorney to defend the blackmailer and an over-schooled, under-educated fledgling at the bar to represent the forger. Thus, unexpectedly, Mulraney became my client. His was my first criminal case. At the outset I think we viewed each other with equal suspicion and distaste. Since he was obviously unable to furnish bail, I interviewed him in the "cage" in the marshal's office at the top of the courthouse.

— Donald M. Richberg *in The Outlook.* (*Adapted.*)

Read some selection containing conversation, such as the story "An Encounter with a Dragon," page 186, to see how the conversation is arranged in paragraphs.

Give a simple rule that will enable you to arrange the selection about Mulraney so that it can be read more easily. Then write it out according to your rule. Why is it more easily read in its rewritten form?

Practice

1. Turn the following story into direct discourse; that is, give the exact words of each speaker. Arrange it in paragraphs so that the reader will find no difficulty in reading the story:

The president of the college had dark circles under his eyes as he came to breakfast one morning. His cheeks were pallid, his lips trembled, and he wore a haunted expression. His wife

told him that he looked ill, and asked him what was the trouble. He replied that there was nothing much but that he had had a fearful dream, and now felt, — he could not tell how he felt. His wife was alarmed and anxiously urged him to tell his dream. With some difficulty he stammered out that he had dreamed that the trustees had passed a resolution that the president must pass the freshmen examination for admission.

— *The Youth's Companion.* (*Adapted.*)

2. How have you arranged the explanatory material that is closely connected with a speech?

3. What have you done with explanations not closely connected with a speech?

4. Tell a story of a scene in a street car, an office, or a store, using direct discourse.

5. Give a reason for the following principle:

In writing conversations, make a separate paragraph division each time a different person speaks.

24. PUTTING PARAGRAPHS TOGETHER

When the complete letter or theme is written, the paragraphs should be so arranged and so joined as to make a complete or coherent whole. The transition (a "going across": *trans*, across; *ire*, go) from paragraph to paragraph may be made by a word, a phrase, a clause, or a sentence showing the thought relation of the two paragraphs. Between the major divisions of a theme there often is placed a short transitional paragraph.

In the selection on "Business Courtesy," pages 38–39, the first paragraph introduces the subject, and the other three discuss specific cases where courtesy is essential to good business.

It is necessary to connect the paragraphs of any piece of composition so that the reader passes easily and naturally from one paragraph to the next. He must see without conscious effort the relation in thought between what he has just read and the new paragraph. In "Business Courtesy" the connection between the paragraphs is secured by repeating the word "courtesy." In addition to repetition, transition is often secured by such expressions as, *moreover, consequently, thus*, etc.

Practice

1. Examine the following extract to discover how the author connects his paragraphs:

The dominant spirit, however, that haunts this enchanted region, and seems to be commander in chief of all the powers of the air, is the apparition of a figure on horseback without a head. It is said by some to be the ghost of a Hessian trooper, whose head had been carried away by a cannon ball in some nameless battle during the Revolutionary War, and who is ever and anon seen by the country folk hurrying along in the gloom of night, as if on the wings of the wind. His haunts are not confined to the valley, but extend at times to the adjacent roads, and especially to the vicinity of a church at no great distance. Indeed, certain of the most authentic historians of these parts, who have been careful in collecting and collating the floating facts concerning this specter, allege that, the body of a trooper having been buried in the churchyard, the ghost rides forth to the scene of battle in nightly quest of his head; and that the rushing speed with which he sometimes passes along the Hollow, like a midnight blast, is owing to his being belated, and in a hurry to get back to the churchyard before daybreak.

Such is the general purport of this legendary superstition, which has furnished materials for many a wild story in that region of shadows; and the specter is known at all the country

firesides by the name of "the Headless Horseman of Sleepy Hollow."

It is remarkable that the visionary propensity I have mentioned is not confined to the native inhabitants of the valley, but is unconsciously imbibed by every one who resides there for a time. However wide-awake they may have been before they entered that sleepy region, they are sure, in a little time, to inhale the witching influence of the air, and begin to grow imaginative — to dream dreams, and see apparitions.

— WASHINGTON IRVING.

2. What is the purpose of the first paragraph of "Two Kinds of Americans," page 34? Point out the exact words that unite the paragraphs in that selection.

3. The story is not complete as it stands. It lacks a final paragraph which will show that the "army of the unemployed" and the "immigrant family" are typical of two kinds of Americans. Possibly you can think of some other idea that would really belong in this paragraph. Write a final paragraph that will give unity to the entire article.

4. Bring to class a copy of a daily or weekly paper. Study the editorials and news items to find how the paragraphs are connected. Which show the more skillful connection of paragraphs, the editorials or the news items? Why?

25. PARAGRAPH RECITATIONS

The majority of recitations in any subject that is treated topically should be single paragraphs. If a pupil will take the exact question that is asked as the topic of his recitation, he will frequently be able to make great improvement in his recitations. If, also, in preparing his lessons he will try in each case to formulate a paragraph covering the

most important points in any given topic, he will get his lessons quickly and will form habits of accuracy of thought and expression.

The following illustrations are from examination papers:

Why is the street car system of a city a natural monopoly?

Poor: The railway system of a city is generally run by one, or a very few large companies. These companies own the streets forever. In granting the streets to the companies no time was mentioned. The company was to be responsible for paving the streets and providing good service. They did not live up to the agreement. They declared it was too great an expense for them to pave the whole street but agreed to pave the portion between the tracks. If the city owned and controlled the railway system we should have better service and improved conditions.

This answer deserves a mark of zero, because it completely fails to answer the question that is asked. The fact that it gives some information about a street car system would not justify an examiner in giving it even partial credit.

The following answer is no longer, but it meets the question asked, and, therefore, deserves a high rating:

Good: The street railway system of any city is naturally a monopoly for several reasons: First, it can be operated more efficiently under the one management than it could be were there several companies. Then, there is less confusion in rates, lines, transfers, etc., when a monopoly exists. If there were several companies operating in one city, that city would be a mass of tracks and wires, and perhaps each company would have a different rate instead of the uniform rate which exists under a monopoly.

How has a study of the Bunsen burner enabled you to understand your gas range at home?

Poor: The Bunsen burner and the gas stove both have a blue flame. In discovering that the blue flame of the Bunsen burner gives out more heat than the yellow flame of a gas jet, we understand why the flame of our gas stove is blue.

This answer is a meager attempt to meet the question. It shows a very poor understanding of the subject. Compare the following:

Good: The Bunsen burner has a blue light and so has the flame of our gas stove. When we close the holes of the Bunsen burner, a yellow flame appears because the oxygen has been cut off; in the same way if there is dirt in the pipes of our gas stove, the oxygen is cut off and a yellow flame appears. The Bunsen burner has little holes which admit the oxygen, thus making a stronger fire. When the gas stoves are cleared of dirt, the oxygen is admitted, giving a stronger flame. The blue flame is better fitted for cooking, as it does not form soot on the cooking utensils. The illuminating flame, however, does give off soot and also gives less heat than the blue flame.

In the two following answers compare the wordy effort to make an answer out of inaccurate understanding with the brief, pointed answer of the pupil who really answers the question:

What is the effect of opening the draft of a stove or a furnace?

Poor: The effect of opening the draft of a stove or a furnace is that when the air rushes in the door it passes over the hot coal. Therefore it becomes heated, and when air is heated it expands and rises. This heated air expands and goes up the pipes. If the draft is not opened, the heated air cannot go up the pipes but has to stay in the heater because if it did go up, there would be no air to take its place.

Good: Oxygen aids burning. When the draft of a stove or a furnace is opened, oxygen is supplied and the fire burns briskly with an increase of heat.

Why is child labor that harms the individual harmful to society?

Poor: In the cities many children are obliged to go to work as soon as they have passed the age of compulsory school attendance. They get jobs that pay a few dollars a week, but at the end of three or four years they are able to earn only a dollar or two more a week than when they begin. Then they have passed the best time for learning a trade, so that they are often unable to earn good wages.

This is another zero answer. It tells some important facts about child labor, but it completely fails to tell how child labor is harmful to society.

Compare the following answer, which does not discuss the injury of child labor to the child, but does show how it harms society:

Good: Child labor harms society in the following ways: If a child works without proper education and training, he will become an unskilled laborer. When he grows up and becomes the supporter of a family, he will not be able to support that family properly. Therefore, this family may become a charge to the community. If a child is allowed to go out into the world too early and mingle with all kinds of people, he is liable to be induced to do wrong. As a consequence, he may become a criminal, and a menace to society. The children that work when they are too young will not become healthy men and women. Their lack of physical strength will harm society, because they will be less efficient as producers, and because their children will be weak and inefficient.

Point out why each of the following answers is marked good or poor as the case may be:

Why is ice placed in the top of a refrigerator?

Poor: Hot air rises and cold air falls; therefore it is kept in the top of a refrigerator because the cool air falls and thus keeps the foods in the bottom cool.

Good: Ice is kept in the top of a refrigerator because cold air always falls and the air around the ice is cooled and falls. The cold air which falls forces the warm air upward, but the ice cools the warmer air which comes to the top and thus keeps all the air in the refrigerator cold.

Why can you bleach a faded summer dress with chloride of lime?

Poor: To bleach a summer dress take some chloride of lime as it comes from the can, add a certain quantity of water, and filter the solution. To the clear, filtered solution add some vinegar, which serves in most cases; stir the dress around in the liquid and if you find it is not bleaching the dress take the dress out and add acetic acid. Put the dress in again quickly and stir around so as to bleach it evenly. When it has bleached, take it out and wash it with soap and water.

Good: Chloride of lime contains some chlorine. When vinegar or acid is added to chloride of lime, it sets free the chlorine. The chlorine then combines with the hydrogen in the water, and oxygen is left by itself. The oxygen oxidizes the coloring matter, destroying every particle of color, leaving pure white material. When the dress is washed with soap and water, all the foreign substances are destroyed and it appears white.

In preparing your various lessons for to-morrow frame questions and write paragraph answers. Then go over your answers carefully to see whether or not you have answered the questions that have been asked.

26. REVIEW

1. Develop the following topic sentence into a paragraph: "Good paragraph arrangement helps the reader, the writer, and the speaker."

2. Compare paragraph unity with unity in one of the following: preparing to-morrow's lessons, arranging a room, planning a costume, arranging a stock of goods in a store.

3. What objection would you have to "School athletics" as the topic of a paragraph? Make a good paragraph topic under this general subject.

4. What part of a paragraph is the place of the greatest emphasis?

5. Mention four methods of developing a paragraph. Illustrate each method by giving a topic suitable for development by that method.

6. Give a rule for arranging conversation in paragraphs.

7. How does good transition between paragraphs help the reader?

8. Mention three ways of securing good transition.

9. How can you apply the principles of paragraph construction to the preparation of your lessons?

III. THE SENTENCE AT WORK

27. SENTENCE FORM

A sentence records a complete thought. It may be very brief. For example:

John ran.
He threw the ball.
Look!
Will you come?

Every sentence must have a subject and a predicate.

The distinction between simple, compound, and complex sentences is one of grammatical form. The following are **simple** sentences because each has a single combination of subject and predicate.

Simple subject and predicate:

The hero of Bunker Hill was slain.

Compound subject:

Longfellow and Lowell lived in Cambridge.

Compound predicate:

He rallied the soldiers and drove back the enemy.

The following is a **compound** sentence because each of the thoughts recorded is grammatically independent of the other. At the same time the relation is close enough to justify combining the two members in a single sentence.

Everybody had something to say about it, but nobody thought it at all a small pudding for a large family.

The following sentence is **complex** because it contains a dependent clause. "When it had said these words" modifies the verb and is, therefore, an adverbial clause.

When it had said these words, the specter took the wrapper from the table and bound it round its head as before.

28. MODIFIERS

The simplest form of sentence is one containing a subject and a predicate without modifiers, as:

John ran.

This sentence tells nothing about John except that he ran, and nothing about his running. As soon as you wish to express any but the simplest thoughts, you begin to use **modifiers**. In other words, you begin to limit the meaning of your subject and predicate.

It may help to understand the meaning of a modifier to think of it as answering a question. For example:

How did John run? John ran *fast.*
How fast did John run? John ran *so* fast *that he made a touchdown.*

Modifiers may be either words, phrases, or clauses. The clause modifier usually gives greater emphasis to the idea it expresses than the word or phrase. For example:

Word modifier:

The *advancing* figure grew loftier and more stately.

Phrase modifier:

The figure, *advancing toward him*, grew loftier and more stately.

Clause modifier:

The figure, *which advanced toward him*, grew loftier and more stately.

The clause modifier often expresses thought relations more accurately than other constructions.

From the following selection make a list of ten word modifiers, ten phrase modifiers, and five clause modifiers:

When I had climbed the hill, I set up my rifle against a tree and began picking berries, lured on from bush to bush by the black gleam of fruit (that always promises more in the distance than it realizes when you reach it); penetrating farther and farther, through leaf-shaded cowpaths flecked with sunlight, into clearing after clearing. I could hear on all sides the tinkle of bells, the cracking of sticks, and the stamping of cattle that were taking refuge in the thicket from the flies. Occasionally, as I broke through a covert, I encountered a meek cow, who stared at me stupidly for a second and then shambled off into the bush. I became accustomed to this dumb society, and picked on in silence, attributing all the wood noises to the cattle, thinking nothing of any real bear. In point of fact, however, I was thinking all the time of a nice, romantic bear, and, as I picked, was composing a story about a generous she-bear who had lost her cub, and who seized a small girl in this very wood, carried her tenderly off to a cave, and brought her up on bear's milk and honey. When the girl got big enough to run away, moved by her inherited instincts, she escaped and came into the valley to her father's house (this part of the story was to be worked out so that the child would know her father by some family resemblance, and have some language in which to address him), and told him where the bear lived. The father took his gun, and, guided by the unfeeling daughter, went into the woods and shot the bear, who never made any resistance, and only, when dying, turned reproachful eyes upon her murderer. The moral of the tale was to be, kindness to animals.[1] — CHARLES DUDLEY WARNER.

[1] By permission of Houghton, Mifflin Company.

You must be careful to distinguish between a dependent clause and a sentence. For example:

Wrong: He headed no subscription lists for public charities, organized no movements for the betterment of his fellows. Although he was probably the richest man in town.

The clause beginning with "although" cannot stand alone; it is a modifier, and must be connected with the independent clause.

Right: He headed no subscription lists for public charities, organized no movements for the betterment of his fellows, although he was probably the richest man in town.

Study the errors in the two following cases:

Wrong: The city offers the fullest freedom to all law-abiding citizens. At the same time protecting them from the violence of criminals.

Right: The city offers the fullest freedom to all law-abiding citizens, at the same time protecting them from the violence of criminals.

Better: The city offers the fullest freedom to all law-abiding citizens, and at the same time protects them from the violence of criminals.

Wrong: Two things he absolutely refused to do. To betray a trust and to be used as a tool.

Right: Two things he absolutely refused to do, — to betray a trust and to be used as a tool.

Study the coördinating and the subordinating conjunction, page 132.

29. UNITY IN THE SENTENCE

A good sentence is easy to understand. Whatever its grammatical form or its length, a good sentence is so clear that the reader or hearer gets its meaning easily.

Wrong: The pictures advertising the circus were very exciting and John ran all the way home.

As you read this sentence you wonder what is the relation between the pictures of the circus and John's running home. There may be some reason for placing the two thoughts in one sentence. If there is, the sentence should show the reason. For example:

Right: John was so much excited by the pictures advertising the circus that he ran all the way home.

In the second sentence of the selection by Charles Dudley Warner on page 63 there are two distinct thoughts: "I could hear on all sides the tinkle of bells." "The cattle were taking refuge in the thicket from the flies."

If these two thoughts were awkwardly connected by *and*, you could hardly imagine any connection between them. When you read the passage, however, you do not hesitate an instant, because the author has made the thought relation perfectly clear.

"I could hear on all sides the tinkle of bells, the cracking of sticks, and the stamping of cattle that were taking refuge in the thicket from the flies."

The form of our sentences will be determined by the relations of our thoughts. For example, the two following sentences may be combined so as to express several shades of thought by changing the connecting words: "He shouted." "The children ran."

When he shouted, the children ran.
When the children ran, he shouted.
Although he shouted, the children ran.
The children ran because he shouted.
After the children ran, he shouted.

Each of these complex sentences expresses a different relation between the two simple thoughts, "He shouted" and "The children ran." If they were joined into the compound sentence, "He shouted and the children ran," we should not know which of these relations was intended.

In both oral and written composition we aim to express our thoughts exactly. If two thoughts are related to each other, they must be so joined as to show their relationship. Very often we fail to show this relationship because we use the conjunction *and* instead of a different construction that is more accurate.

Compare the following groups of sentences:

Wrong: This is a very comfortable saddle and I use it every day.

Right: This saddle is so comfortable that I use it every day.

Wrong: George Washington was the Father of his Country, and he was a most skillful general in time of disaster.

Right: George Washington, the Father of his Country, was a most skillful general in time of disaster.

Wrong: We are ready to take back the unsatisfactory goods, and return your money, and we shall send our representative to see you next week with a full line of winter clothing.

This sentence does not make clear at once what taking back goods and returning money have to do with sending a representative to show next season's clothing. In the corrected form given below, however, everything is subordinated to the idea, "we are so anxious to keep your trade." The construction of the sentence shows at once the relation of the various thoughts to each other.

Right: We are so anxious to keep your trade that we are going to take back the unsatisfactory goods, return your money, and send our representative to see you next week with a full line of winter clothing.

Wrong: He wrote an excellent letter of application and secured the position.

As this sentence stands, the two ideas, " wrote an excellent letter," and " secured the position," are made to seem of equal importance. No relation is expressed except that the two events happened. There is no suggestion that one occurred before the other. Why did he secure the position? Probably because he wrote a good letter. In order to express this meaning, the sentence should read:

Right: He secured the position because he had written an excellent letter of application.

In the revised sentence the relation of cause is expressed as well as that of time.

Study the following pairs of sentences. In each of the sentences marked (*a*) the coördinating conjunction *and* or *but* is used, although there is evidently some other relationship between the ideas. Point out in each case the added relationship expressed in the revised sentence:

(*a*) Your letter went astray, and I failed to do as you requested.
(*b*) I failed to do as you requested because your letter had gone astray.

(*a*) He rang the alarm, and the pupils sprang into line for the fire drill.
(*b*) When he rang the alarm, the pupils sprang into line for the fire drill.

The use of *but* in the first of the following sentences fails to show the thought relation that is clearly indicated in the second:

(*a*) She went to the party, but it was evident that she was not wanted.
(*b*) She went to the party, although it was evident that she was not wanted.

These errors are technically called violations of unity. We understand one thing at a time. In listening to a conversation or in reading we really get one word at a time, although we grasp the meaning so quickly that it seems as if we understood several at once. A reader knows that each sentence begins with a capital letter, and ends with a period, an exclamation point, or an interrogation point. These marks indicate the boundaries of single thought-groups. When either a reader or a listener is obliged to sort out ideas that are presented in a false relationship or in disarranged form, he finds the sentence hard to understand.

Unity in the sentence means that a sentence must make a single impression.

PRACTICE

1. Tell of some experience you have had within the last three days. When you are through, the class will tell you:

(*a*) How many times you used *and;*

(*b*) How many sentences there were in your talk;

(*c*) Whether you violated unity;

(*d*) Whether they could understand you.

2. Prepare to talk two minutes on one of the following topics. You may use *and* only four times. When you speak this word the fifth time you must sit down:

Why I was late.	A picnic.
Taking a music lesson.	The thing I like best to do.
How I found my ——.	Getting supper.
How Wamba saved the Black Knight.	An unprepared lesson.
An exciting incident in *Treasure Island.*	Caught in a shower.
Beware of "and."	Locked out.
	A day on the farm.

30. RAMBLING SENTENCES

A somewhat more frequent blunder in combining unrelated ideas in the same sentence occurs when the various parts of the sentence refer to the same person or thing, but are not related to each other. For example:

Wrong: His mother came of an aristocratic family, and she was strong and energetic in her character, strict and even harsh in her discipline, and firm in her devotion to what she believed to be right.

Everything in this sentence is about "his mother." It is evident, however, that two distinct ideas about her are expressed. One refers to her ancestry, the other to her character. These ideas should be expressed in different sentences. For example:

Right: His mother came of an aristocratic family. She was strong and energetic in her character, strict and even harsh in her discipline, and firm in her devotion to what she believed to be right.

Wrong: The stairs are very shaky, and you have to be very careful in going up but it is worth while to go, because when you have reached the front room of the second story you will see an old bed that George Washington once slept in.

Right: The stairs are so shaky that you have to be very careful in going up. The trip is worth while, however, for when you have reached the front room of the second story, you will see an old bed in which George Washington once slept.

Practice

1. Combine each of the following groups of ideas into good sentences. Be sure that you show correctly the thought relation. Some of the groups may require two or more sentences. Test every sentence in its rewritten form to see whether it makes a single impression.

(*a*) I am sixteen years old. My health is good, I am strong. I want a chance to work. I have completed the third year of high school.

(*b*) I have worked in a grocery store. I know the names of the stock of a grocer. I worked in a grocery store last vacation. This experience will make me worth more to a grocer.

(*c*) The abbreviation disc. means discount. It is used in invoices. Clerks use it. It saves time.

(*d*) He bought a suit of clothes. He paid twenty-five dollars for them. The clerk told him they were all wool. Imported cloth is more expensive than domestic.

(*e*) The automobile struck a tree. It was going at the rate of fifty miles an hour. The driver was killed.

(*f*) The farmhouse was covered with yellow plaster. It was large and barn-like. It stood an eighth of a mile from the road.

(*g*) I was brought up on a farm. I know how to handle horses. I know how to milk. I can do all kinds of farm work. I will work for twenty-five dollars a month and board.

(*h*) We have not received an answer to our letters. We have written you three times. We have informed you that your account is overdue. We must be paid within two weeks.

(*i*) We are in great need of money. We feel obliged to ask you to settle your account. It is two months overdue.

(*j*) Your credit with us is excellent. We shall be glad to ship you any quantity of goods you may order. We will give you sixty days credit. We will give you five per cent discount for cash.

(*k*) A man was walking. The night was dark. He did not know his way. He saw a signpost. He climbed it and then lit a match. The sign read, "Wet Paint."

(*l*) A young lady thought she played well on the piano. She played for Rubinstein. Then she asked him what she should do next. "Get married," was Rubinstein's answer.

2. Write a paragraph about "My first party," "My first railroad journey," or "My first day at high school," using *only simple sentences*. Then rewrite the paragraph, combining your short sentences correctly into longer ones.

31. THE COMPOUND SENTENCE

A compound sentence contains two or more independent clauses. These clauses should express ideas of equal rank. Evidently there should be between the main ideas of a compound sentence some relation which unites them into a single impression. One or more of the members of a compound sentence may be complex.

Whistles shrieked; boys shouted; bells clanged; and the whole fire department rushed to the scene.

Has this sentence unity? Give a reason for your answer.

What is lost by writing the above sentence as follows?

Whistles shrieked. Boys shouted. Bells clanged. The whole fire department rushed to the scene.

Is it desirable to emphasize each of the ideas in the sentence about the fire? Could these short sentences be successfully combined into a complex sentence?

It is often possible to emphasize an idea by setting it off in a sentence by itself, even if it is closely related to another sentence. For example, observe the last sentence of the following story:

A wealthy old lady was very ill and sent for her lawyer to make her will. "I wish to explain to you," she said weakly, "about disposing of my property."

The lawyer was sympathetic. "There, there, don't worry about it," he said soothingly; "just leave it to me."

"Oh, well," said the old lady resignedly, "I suppose I might as well. *You'll get it anyway.*"

In the cities we study those around us, but in the retirement of the country we have to know ourselves. — LONGFELLOW.

This sentence contains two contrasted ideas. Why is their combination not a violation of unity?

But is the connective used to point out a contrast.

Practice

Justify the following compound sentences:

1. Mist may rest upon the surrounding landscape, but our own path is visible from hour to hour, from day to day.
— Gladstone.

2. The red coat was changed for one of blue and buff; a sword was held in the hand instead of a scepter; the head was decorated with a cocked hat, and underneath was painted in large characters, GEORGE WASHINGTON. — Irving.

3. Experience keeps a dear school, but fools will learn in no other. — Benjamin Franklin.

4. The quality of mercy is not strained,
It droppeth as the gentle rain from heaven
Upon the place beneath; it is twice blest.
— Shakespeare.

5. All healthy people like their dinner, but their dinner is not the main object of their lives. — Ruskin.

6. It was a perfect embodiment of the still, small voice, free from all cold, hoarseness, huskiness, or unhealthiness of any kind. Foot passengers slackened their pace, and were disposed to linger near it; neighbors who had got up splenetic that morning felt good humor stealing on them as they heard it, and by degrees became quite sprightly; mothers danced their babies to its ringing; still the same magical tink, tink, tink, came gayly from the workshop of the Golden Key.
— Charles Dickens.

Several connected or contrasted ideas may be expressed together in a compound sentence without violating unity.

32. EMPHASIS IN THE SENTENCE

The two positions in the sentence that give emphasis are the beginning and the end. Of these two, the end is the more emphatic, because one usually remembers longest the idea that comes last. It should be observed also

that the important thought should usually, though not always, be placed in the independent clause. For example:

(*a*) He was eating dinner when he was stricken with apoplexy.

This sentence emphasizes the idea that he was eating dinner by placing that thought in the independent clause. Evidently this is not the important thought.

(*b*) He was stricken with apoplexy while he was eating dinner.

Here the first error is corrected, but still the arrangement is not so good as the one that places the more important thought at the end, thus:

(*c*) While he was eating dinner, he was stricken with apoplexy.

Sometimes the important thought can be emphasized by placing it in a result clause, as:

(*a*) The Smith house is quiet. It is a splendid place to study.
(*b*) The Smith house is so quiet that it is a splendid place to study.

Practice

Combine each of the following groups of ideas so that the italicized part shall be made emphatic. If necessary, use two sentences. Add words of your own to make the italicized thought forceful.

1. Many subjects are taught in our school. *English is the most important.*

2. He has received a practical education. *He is well qualified to conduct a department of your business.*

3. I have a farm. *I will sell it cheap.* It is only two miles from a thriving town.

(Rewrite this sentence, placing the emphasis on the nearness to town. Use different words to express the same idea, if you wish.)

4. My expenses are very heavy — taxes due — enormous January bills — *I must be excused from making a subscription.*

5. I desire to secure a loan for a client — a man of good character — *ample security.*

6. Strike in factory — cannot guarantee to deliver goods on time — *will do our best.*

7. Few stenographers can punctuate — many cannot spell — *failure spoils usefulness.*

8. Play at Metropolitan Theater — *leading actor strong* — play contained many strong passages.

(Recast this sentence so as to emphasize *play contained many strong passages.*)

9. The ladies are working — they are arranging food on the counters — *they are quiet — you can hardly hear them.*

10. Training in business is valuable. It makes the student methodical — *it enables him to earn a living — it gives him self-confidence.*

11. *The teacher entered the room* — the boys were talking about the fair treatment they had received.

12. *I understood the lesson* — the explanation was clear.

13. He stopped his efforts to deceive — *he had tried everything else he could think of* — he improved his standing with his companions.

14. *He had the best crop in the country* — a hundred boys were in the competition — they had all profited by the inspector's advice.

15. *The audience became sleepy* — an old lady feared she would take cold — the windows were all kept closed.

16. The welfare of hundreds depends on the success of this measure — we need your help — *your influence is the strongest in the country.*

17. *He was charitable even to his enemies* — he was kind to acquaintances — he was courteous to strangers.

33. ARRANGEMENT OF WORDS AND PHRASES

1. Phrases should be placed as near as possible to the words they modify. Failure to observe this principle often

leads to lack of clearness. At best a bad arrangement of phrases makes hard reading, because it often requires the reader to go over the passage a second or a third time to find what the writer means to say. Often the results of faulty arrangement are ridiculous. For example:

Wrong: Miss Simpson, the pretty, young organist, was anxious to make a good impression by her playing on the visiting clergyman.

Evidently it is the impression rather than the playing that is related in thought to the visiting clergyman. A slight rearrangement corrects the error.

Right: Miss Simpson, the pretty, young organist, was anxious that her playing should make a good impression on the visiting clergyman.

Wrong: Lincoln would sit up at night reading books that he had borrowed by the light of the fire.

This sentence presents a real problem. Both elements, "books that he had borrowed," and "by the light of the fire," are grammatically connected in thought with "reading." In general a "tacked on" phrase that could be omitted without injuring the sentence makes a weak ending. This sentence would be complete if it closed with the word "borrowed." It will often be necessary, where such problems arise, to depend upon the ear to determine the proper arrangement. Reading the sentence aloud will usually help to show which arrangement is best. A better reading of this sentence would be:

Right: Lincoln used to borrow books and read them at night by the light of the fire.

2. The correlatives *not only — but also*, *both — and*, *either — or*, *neither — nor* should always be so placed that they will

precede the words to which they are related in thought. Study your sentences to see if you have said what you mean. For example:

Wrong: He not only gave me money to pay my bills but also encouragement to stay in school.

This sentence sets "gave," a verb, over against "encouragement," a noun. It does not say what the writer intended it to say.

Right: He gave me not only money to pay my bills but also encouragement to stay in school.

The corrected sentence sets the noun "money" over against the noun "encouragement" and says what its writer intended it to say.

Correlatives should always precede the same parts of speech used in a similar grammatical construction. For example:

Wrong: Either he disobeyed instructions himself, or permitted his subordinates to do so.

Right: He either disobeyed instructions himself, or permitted his subordinates to do so.

In the corrected sentence "either" and "or" precede the verbs "disobeyed" and "permitted" respectively. Both verbs are predicate to "he."

Right: Either John disobeyed instructions or he permitted his subordinates to do so.

This sentence is correct because the correlatives precede the same grammatical constructions.

3. The adverb *only* should be placed as near as possible to the word it modifies.

Wrong: One can only succeed by hard work.

The thought is not " only succeed " but —

Right: One can succeed only by hard work.

Explain the differences of meaning in the following sentences:

(*a*) Only I came last week.
(*b*) I only came last week.
(*c*) I came only last week.

Other adverbs often misplaced are *merely*, *almost*, *ever*, *never*, *hardly*, *nearly*, *quite*, *especially*.

Arrange — rearrange — then rearrange again, until you have made the best sentence you can.

Practice

Correct the following sentences. Give the reasons for your changes.

1. So Stephen struggled on for a few more years, having become a full-fledged lawyer to support his mother.
2. Over his shoulders hung two lustrous braids of jet-black hair parted in the middle of his forehead.
3. In this system you only repeat the branches in which you have failed.
4. A tall, pretty, young lady with numerous packages dressed in pale green was talking with a stout matron.
5. I stood and watched the proceedings through a hole in the fence where no one could see me.
6. John brought me across in his boat with all my baggage.
7. The man carries an empty basket in one hand, and drags a little boy who can hardly keep up with the other hand.
8. We are sorry to disappoint you, but we can only advertise in one local paper at a time.
9. The lady seated next to the aisle in a blue dress is the one you are seeking.
10. Do you ever [illegible] to see him again?

11. I took a walk through the park, and saw the animals while the band played.

12. We neither sell iron nor steel.

13. I only want to buy one horse.

14. The traveler, weary after many nights with the souvenirs of his trip, was returning to his home.

15. You can neither undersell Jones nor Brown.

16. I once remember running until I could hardly stand.

17. Sharp competition develops resources in a salesman which he would get in no other way.

18. He carried a pocketbook for years which he found just in front of the city hall.

19. The fact that attendance is compulsory causes sometimes a general dislike among the students for chapel exercises.

34. THE PARTICIPLE

1. Participles, except where they are used as parts of verb phrases, should always modify nouns or pronouns. When a participle introduces a sentence or clause, it should always modify the subject. For example:

Wrong: Arriving at our destination it was nearly dinner time.

In this sentence the only word for the participle to modify is "it"; the lack of sense is obvious.

Right: Arriving at our destination, we found that it was nearly dinner time.

In this sentence the word "we" has been provided for the participle to modify. Young writers have a decided tendency to use the participial construction too freely. For this reason you will do well to try frequently to turn the participle into a clause. For example:

Better: When we arrived at our destination, we found that it was nearly dinner time.

2. Misuse of the participial construction following a preposition or a conjunction is very common. For example:

Wrong: While sitting in a street car my attention was turned to an unusual man sitting in the corner.

As this sentence stands it is equivalent to saying "my attention was sitting in a street car." The sentence should read:

Right: While I was sitting in a street car, my attention was turned to an unusual man sitting in the corner.

Right: While sitting in a street car I had my attention turned to an unusual man sitting in the corner.

3. Participles are frequently used after *thus* when the clause or compound predicate construction is required. For example:

Wrong: He mistook me for a friend, thus causing me some embarrassment.

Here the latter part of the sentence evidently is a modifier of the verb rather than of the subject. A participial phrase cannot modify a verb.

Right: He mistook me for a friend and thus caused me some embarrassment.

Except when it is used as part of a verb phrase, a participle should always modify a noun or pronoun.

Practice

1. Complete the following sentences in such a way that the participle or participial phrase shall clearly modify a noun or pronoun:

(*a*) Reaching home ——.
(*b*) Upon receiving your letter ——.
(*c*) While listening to the orchestra ——.
(*d*) On hearing that you could not fill the order ——.

(*e*) After working all day in the office ——.
(*f*) Having been introduced to the proprietor ——.

2. Rewrite the following sentences in correct form. Explain the error in each.

(*a*) Opening the door, two broken old chairs and a three-legged table were visible.
(*b*) The clothes of the people were of so many different colors, that, looking for a long time at them, it seemed as though they were a living rainbow.
(*c*) Jumping from her chair, it moved backward and squeaked.
(*d*) When writing business letters, white paper should always be used.
(*e*) First grease is melted and lye poured in, slowly stirring all the time.
(*f*) The picture may be taken from a magazine, but must be cut out and dampened before placing it face downward on the plate.
(*g*) Brown's face flushed, knowing that the order would keep his factory running for a month.
(*h*) For the next few days everything was in an uproar, preparing for the semiannual sale.
(*i*) After living such a quiet life, all this gayety told on Uncle Jim.
(*j*) He sold goods below cost, thus making failure inevitable.
(*k*) Last night coming from the park, my attention was attracted by a crowd.
(*l*) After answering his questions, he told me the story.
(*m*) Having obeyed orders, my master told me to go.
(*n*) While reading, it began to rain.
(*o*) Running too rapidly through the fog, a wreck was the result.
(*p*) Sitting on the porch, a beautiful scene is before you.
(*q*) Waiting there a few minutes, a high wind came up.
(*r*) Being a cold night, the wind howled.
(*s*) Having walked a few squares in the storm, my umbrella turned inside out.

35. GRAMMATICAL AGREEMENT

1. A verb must agree in number with its subject. One of the most common violations of this principle occurs in sentences where a plural noun comes between a singular subject and its verb. For example:

Wrong: A complete line of household goods and groceries are offered in the basement.

"Line," the subject of the verb, is singular.

Right: A complete line of household goods and groceries is offered in the basement.

2. A singular subject is not made plural by words joined to it by *with, together with, including, as well as, no less than.* For example:

Right: This automobile, including top, windshield, and electric starter, *sells* for fifteen hundred dollars.

It is important to distinguish between such forms and a compound subject. For example:

Right: The automobile and the garage are offered for two thousand dollars.

3. A verb agrees with its subject rather than with a predicate noun or nouns. Parts of the verb *to be* are most likely to cause confusion in this particular. For example:

Right: The first essential of a good piano is good strings.

4. Two or more singular nouns or pronouns connected by *or* or *nor* require a singular verb.

Right: John or Charles or William has the book.

Each, every, either, some one, anybody, everybody require singular verbs and pronouns.

Right: Everybody wants his own way.
Right: Each of the soldiers touches his cap with his right hand.

5. Notice that *kind* is a singular noun; *kinds* is a plural noun.

Wrong: These kind of apples.
Right: This kind of apple.
Right: These kinds of apples.

6. Sentences beginning with *there* require special attention for the number of the verb.

Right: There were several things to be done.
Right: There is one of the attendants still awaiting your directions.

Practice

Supply the right form of the verb in the following sentences:

1. Neither of us ——— anxious to take the trip. (is — are)
2. Neither you nor any one of the class ——— a right to come in without a ticket. (have — has)
3. Into the thick of the battle ——— Custer and his gallant men. (comes — come)
4. Each of you pupils ——— lessons to prepare. (have — has)
5. Every one of the men ——— to ride. (loves — love)
6. No one of his friends or enemies ——— said that he was guilty. (has — have)
7. Shooting marbles and playing ball in the street ——— the chief diversion of the city boy. (are — is)
8. What a forlorn hope ——— Washington and his army present at Valley Forge! (does — do)
9. There ——— to be several men anxious to be president. (seems — seem)
10. The king together with all his attendants ——— into the hall. (come — comes)

11. There —— the commander of all the forces. (comes — come)

12. There —— many horses for the cavalry. (is — are)

36. HARMONY OF TENSES

The tenses of a sentence and of a paragraph should be in harmony. Any record of events must make clear some central thought around which the other items are grouped. If you have thought out carefully what you wish to say or to write, you will naturally select this central thought and properly relate all others to it. For example:

1. But trust me, gentlefolk, far other was the scene presented to the contemplation of the crew from that which may be witnessed at this degenerate day. 2. Wildness and savage majesty reigned on the borders of this mighty river — the hand of cultivation had not as yet laid down the dark forests, and tamed the features of the landscape — nor had the frequent sail of commerce yet broken in upon the profound and awful solitude of ages. 3. Here and there might be seen a rude wigwam perched among the cliffs of the mountains, with its curling column of smoke mounting in the transparent atmosphere — but so loftily situated, that the whooping of the savage children, gamboling on the margin of the dizzy heights, fell almost as faintly on the ear as do the notes of the lark when lost in the azure vault of heaven. 4. Now and then, from the beetling brow of some rocky precipice, the wild deer would look timidly down upon the splendid pageant as it passed below; and then, tossing his branching antlers in the air, would bound away into the thickets of the forest.

— Washington Irving, *History of New York.*

In this passage Irving begins with a verb in the present tense, as if speaking with friends. His main thought, however, starts with a simple statement of past time in contrast with the present. Soon he uses the past perfect tense

to show action completed before the past time of his first statement. In the third sentence he uses the present tense in making a statement of general fact, "As do the notes of the lark when lost in the azure vault of heaven."

The following examples illustrate the most frequent violations of harmony of tenses:

Wrong: When the bell sounded we all obey the signal.

The time indicated by the above group of words is present. The sentence is incorrect because the first verb gives past time relation, and the second gives the present.

Right: When the bell sounds we all obey the signal.

Wrong: The director stopped the boys so that they may have a chance to begin together.

Right: The director stopped the boys so that they might have a chance to begin together.

Wrong: When he awakes, he heard the nurse speaking to him.

Right: When he awoke, he heard the nurse speaking to him.

The verb in the independent member of each of the above sentences is in the past tense and the verb in the dependent member must harmonize with it so as to give the same time sense.

Wrong: The captain grieves to have heard of the death of his faithful soldier.

Right: The captain grieves to hear of the death of his faithful soldier.

If the action indicated by an infinitive is contemporary or future with respect to the verb on which it depends, the present tense of the infinitive is required.

Right: Your mother rejoiced to hear of your good fortune.
Right: I shall be glad to see the Rocky Mountains.

The perfect infinitive is used to denote action which is completed at the time denoted by the verb on which the infinitive depends.

Right: He felt happy to have passed the examination.
Right: I am glad to have visited the Pacific Ocean.

Present facts and unchangeable truths should be expressed in the present tense regardless of the tense of the principal verb.

Right: Where did you say Petrograd is?
Right: The boy knew that water is composed of hydrogen and oxygen.
Right: He said he was unacquainted with Washington and could not tell me where the White House is.

Practice

Fill in the proper form of the verb to harmonize with the given verb in the sentences below:

1. I know she —— sing.
2. I feared she —— not sing.
3. She has come early, so that she —— go early.
4. He had written the letter on Monday, so that he —— be sure of an answer by Friday.
5. She will be frightened if she —— the bear.
6. She would have been happy if she —— —— the music.
7. Where did you say the Capitol ——?
8. It pleases us to —— the happy voices of the children.
9. It is a pleasure to some people to —— new acquaintances.
10. She felt sorry to —— her friend.
11. I hoped to —— my work before I —— the city.
12. By the time I walk two more miles, I —— ——.
13. I was more than delighted to —— the president.

37. UNIFORM CONSTRUCTION

1. The construction of a sentence should show uniformity. A change in subject is one of the most common violations of this principle. For example:

Wrong: I ran out to see what had happened, and there was a wrecked automobile in the road.

Right: I ran out to see what had happened and saw a wrecked automobile in the road.

Wrong: The discipline in the grammar school is usually much more strict than the high school.

Here " discipline " is contrasted with the " high school." This extremely common error comes from a failure to think accurately. It can be corrected only by making sure that every element in the sentence is in logical accord with every other element. The sentence should read:

Right: The discipline in the grammar school is usually much more strict than that in the high school.

2. Logical agreement requires that the construction shall not be changed within the sentence. For example:

Wrong: He opened the debate with forcible arguments, and in closing completely answered his opponents' objections.

In reading this sentence you naturally expect the ideas about opening and closing to be similarly expressed. You must make an effort to adjust your mind to the phrase construction, " in closing," after reading " he opened " in the beginning of the sentence. Compare the following correct form:

Right: He opened the debate with forcible arguments, and closed with a complete answer to his opponents' objections.

Wrong: As we hurried down to the station, the train was seen just pulling in.

This sentence contains a needless change from the active to the passive voice.

Right: As we hurried down to the station, we saw the train just pulling in.

Wrong: She was so unmannerly as to wear her hat during the performance, and talked frequently to her companion.

This sentence refers to two unmannerly acts. They should be in similar grammatical construction.

Right: She was so unmannerly as to wear her hat during the performance, and to talk frequently to her companion.

You will generally be able to detect a change of construction in a sentence if you will read it very carefully. For example:

Wrong: His college friends and the scenes that clustered around the campus were the happiest days of his life.

Here " friends " and " scenes " are in the same construction. The sentence says that " friends and scenes were the happiest days."

Right: His college friends and the scenes that clustered around the campus were associated with the happiest days of his life.

Right: The happiest days of his life were those spent with his college friends in the scenes that clustered around the campus.

Do not shift the construction within a sentence.

Practice

Correct the following sentences. Explain the error in each.

1. A poor speller is always ridiculed, and frequently loses his position because of it.

2. The chance of success in life's struggles are not so good in the city as the country.

3. The air is more oppressive at the seashore than the mountains.

4. The right place for a pencil is to put it into your pocket.

5. The boy has a great love for horses, and has determined to make them his occupation.

6. He had many desires, but none so strong as wealth.

7. The ceiling of the first floor is higher than the third.

8. The reason for the room being cold is because there was a window open.

9. The art galleries in Europe are more famous than the United States.

10. The cause of his ill-health was on account of too much study.

11. The Czar and Czarina drove through the city amid the ringing of bells and with banners displayed on all the buildings.

12. He should have steady drill in studying passages of special beauty and to reproduce their substance in his own words.

13. He has been called at once true and false, brave and a coward.

14. Our stock is personally selected, carefully displayed, and of unusually moderate price.

15. You have been credited with the first discount, and we will deduct the second if payment is made within ten days.

16. We have shipped the men's shoes you ordered, and you will receive the rubbers by the end of next week.

17. We will make a reduction of fifty dollars to cover your complaint for defective workmanship, and that for damage in transit will be promptly investigated.

38. QUESTIONS AND ANSWERS

What was the Boston Tea Party?

Wrong: The Boston Tea Party was when the Massachusetts people threw the cargoes of British tea into the Boston Harbor.

Right: The Boston Tea Party was a protest against British

taxation of the American colonists. Some Massachusetts people threw the cargoes of British tea into the Boston Harbor.

What interesting item did you read in the morning paper?

Wrong: I read where it said the new baseball park would open next week.

Right: I read the announcement that the new baseball park would open next week.

What is the nominating convention?

Wrong: A nominating convention is where candidates are nominated for election.

Right: A nominating convention is a meeting for the nomination of candidates for election.

What is the Hague Conference?

Wrong: The Hague Conference is when the representatives of certain countries meet to discuss some questions of dispute among those countries.

Right: The Hague Conference is a meeting for the discussion and arbitration of international disputes.

Examine these questions and answers carefully. Notice the word that begins each question. Do you see that the wrong answers all use " when " or " where "? The right answer to a *what* question gives a name at once in answer to the *what* in the question.

Make a heading in your notebook for the *what* questions you may hear in school or elsewhere, and for a week keep a record of such questions and their answers. Report the result of your observations to the class. From these reports what do you conclude as to the care that should be taken in answering *what* questions?

Who were the first settlers of Virginia?

Wrong: It wasn't the right kind of settlers that came at first; they wouldn't work.

Right: The first settlers were English adventurers who hoped to make their fortunes easily.

Why does Brutus join the conspiracy against Cæsar in the play of *Julius Cæsar?*

Wrong: The conspirators needed a leader that the people will believe in and Brutus is the best one.

Right: Brutus joins the conspiracy against Cæsar because he is persuaded that Cæsar's ambition will destroy Roman liberty.

How did religious intolerance lead to the settlement of New England?

Wrong: The Puritans had not any rights in England.

Right: The religious intolerance of the British government denied freedom of worship and caused the Puritans to be persecuted. They came to New England to escape this persecution and to secure freedom of worship.

As you have examined these questions and answers you have probably noticed that the right answers met the questions squarely. Each answered the question that was asked. The wrong answers often showed some knowledge about the question, but they failed to answer the precise question that was asked, and were, therefore, inadequate.

Answer the question that is asked.

Experiments

1. The teacher will appoint three members of the class to take minutes of the next three recitations in English. They will keep a record of each answer that is poor because it fails to answer the question that is asked. They will report during the last ten minutes of the third recitation.

2. The teacher will appoint two members of the class record keepers. Each of the remaining pupils of the class in turn will ask one question on some subject studied in school, and will call on some classmate for an immediate answer. One record keeper will record opposite the names on a class roll the number of incorrect answers; the other

will record the number of correct answers. If a question is asked which no member of the class can answer, it will be ruled out. The record keepers will report the highest scores.

39. REVIEW

Lady Eleanore's Mantle

1. Not many days afterwards the Governor gave a ball in honor of Lady Eleanore Rochcliffe. 2. The principal gentry of the colony received invitations, which were distributed to their residences, far and near, by messengers on horseback, bearing missives sealed with all the formality of official dispatches. 3. In obedience to the summons there was a general gathering of rank, wealth, and beauty, and the wide door of the Province House had seldom given admittance to more numerous and honorable guests than on the evening of Lady Eleanore's ball. 4. Without much extravagance of eulogy, the spectacle might even be termed splendid; for, according to the fashion of the times, the ladies shone in rich silks and satins, outspread over wide-projecting hoops; and the gentlemen glittered in gold embroidery, laid unsparingly upon the purple or scarlet or sky-blue velvet, which was the material of their coats and waistcoats. 5. The latter article of dress was of great importance, since it enveloped the wearer's body nearly to the knees, and was perhaps bedizened with the amount of his whole year's income, in golden flowers and foliage. 6. The altered taste of the present day — a taste symbolic of a deep change in the whole system of society — would look upon almost any of these gorgeous figures as ridiculous; although that evening the guests sought their reflections in the pier glasses, and rejoiced to catch their own glitter amid the glittering crowd. 7. What a pity that one of the stately mirrors has not preserved a picture of the scene, which, by the very traits that were so transitory, might have taught us much that would be worth knowing and remembering!

— Nathaniel Hawthorne, *Twice-Told Tales*.[1]

[1] By permission of Houghton, Mifflin Company.

1. Classify as simple, compound, or complex each of the sentences in the preceding selection.

2. Make a list of the independent clauses in the selection.

3. Test each sentence in the selection for unity.

4. How does Hawthorne emphasize the splendor of the ball?

5. How does the author secure emphasis in sentence five?

6. Bring to class the latest issue of a local paper. Test the sentences of a news story or editorial for unity. Rewrite any part of the selection from the paper that you can improve.

7. Read your last theme carefully for the following points:

(*a*) Have you connected the clauses of your compound and complex sentences so as to express your exact thought?

(*b*) Have you violated the principle of sentence unity?

(*c*) Are all modifiers so arranged that their relation is clear?

(*d*) Is the construction of your sentences uniform?

IV. USING THE PARTS OF SPEECH

40. NOUNS

The *horse* ate his *dinner* of *hay* in the *stable.*
Lucy had no *father,* no *home,* no *toys.*
The *roar* of the *cannon* was heard at *nightfall.*
His *belief* in the good *effect* of *recreation* is strong.
"'Tis *distance* lends *enchantment* to the *view*
And robes the *mountain* in its azure *hue.*"

The italicized words are *names* of persons, places, objects, or qualities. Notice that the objects may be things that may be seen, heard, felt, touched, tasted, or things that may be only thought about. A **noun** is a word used as a name.

There are two classes of nouns: those which name particular individuals or objects, called proper nouns, as *John, America;* those which name a kind or class of people or things, called common nouns, as *child, boat, hat.*

A **proper noun** denotes one particular person, place, or thing as distinct from every other; as *Robert* (a man), *Ivanhoe* (a book), *London* (a city), *India* (a country), *Delaware* (a river).

NOTE. — This chapter is a brief survey of the outstanding facts necessary to a comprehension of the ways in which words are structurally related in sentences. No attempt has been made to present an exhaustive summary of English grammar or to elaborate details. What the student will find here is intended to show in a clear and practical manner how words *function* and what happens to them as they do their work in sentences.

A **common noun** denotes no one person or thing in particular, but is a name common to any and every person or thing of the same kind; as *man*, *book*, *city*, *country*, *river*.

Many common and proper nouns may be also classed as **collective**, that is, they may denote a group or collection of similar individuals, considered as one complete whole; as *herd*, *Senate*, *Parliament*.

There may be many *sheep* in one field, but only one *flock*.

Here "sheep" is a common noun, because it may stand for any and every sheep; and "flock" is a collective noun, because it stands for all the sheep at once, and not for any one sheep taken separately.

Practice

Point out the proper and the common nouns in the following sentences. Point out the collective nouns.

1. Write a theme on one subject in the list.
2. Wires are often blown down in the streets of the city during storms.
3. The boy who swam across the Schuylkill River decided to try to swim across the Delaware.
4. A herd of cattle passed through Brownville.
5. The desks were placed so that the members of the class might get the best light.
6. Shakespeare was born at Stratford in England, but wrote the greater part of his plays in London.
7. A flock of crows passed over the field.
8. A group of fairies stood at the right of the stage.
9. See, the jury is coming with the verdict.

The noun has a very important part to play. Without a noun we could hardly record our thought in a sentence.

The —— roars. The —— runs. The —— dawns.

In order to complete the thought we must use a noun for the subject.

The *lion* or the *bull* roars. The *man* or the *child* runs. The *day* dawns.

A group of words may serve as a noun.

1. An infinitive:

To know the right is good.

2. A phrase:

Playing golf was his chief diversion.

3. A clause:

That he is right does not prove that you are wrong.

In the above illustrations the ideas expressed by (1) the infinitive "To know," (2) the phrase "Playing golf," and (3) the clause "That he is right" are the subjects of the verbs and are therefore used as nouns. Groups of words may be used in various other parts of the sentence in the place of nouns.

Practice

1. Point out and identify the groups of words which are used as nouns in the sentences below:

(*a*) To know the history of the Anglo-Saxon race is to know the history of progress.

(*b*) The man realized that the lecture was interesting, but he was too tired to listen.

(*c*) That the stars twinkle is asserted frequently.

(*d*) Whether she will go is uncertain.

(*e*) We saw that the work was completed.

(*f*) John's being there saved the day.

(*g*) To leap across the stream was not to be thought of.

(*h*) Skating on thin ice is dangerous.

(*i*) To cheat in examinations is dishonorable.

(*j*) Crossing the ocean is sometimes dangerous.
(*k*) To be just is sometimes difficult.
(*l*) What you say is not quite definite enough.
(*m*) We know that Italy is a warm country.
(*n*) What he wants is well known.
(*o*) She asked who the boy was.
(*p*) Writing compositions is valuable.
(*q*) To act quickly is sometimes important.
(*r*) I think that he is right.
(*s*) I believed that the man was right.
(*t*) To write letters is easy.
(*u*) Playing tennis is good exercise.

2. Write a sentence containing a phrase used as subject; as object.

3. Write a sentence containing a clause used as subject; as object.

4. Write a sentence containing an infinitive used as subject.

Number

1. If we wish to speak of more than one boat, we add *s* to the word *boat*. *Boat* is in the **singular number** because it refers to only one object. *Boats* is in the **plural number** because it denotes more than one.

Some words cannot form their plurals by adding simply *s*, but need *es* for the sake of pronunciation.

church	churches
glass	glasses
brush	brushes

2. Some nouns ending in *o* preceded by a consonant form their plural by adding *es*.

buffalo	buffaloes
motto	mottoes
volcano	volcanoes

Other nouns ending in *o*, especially those in which the *o* is preceded by a vowel, add only *s*.

alto	altos
cameo	cameos
piano	pianos

3. A noun ending in *y* preceded by a consonant forms the plural by changing *y* to *i* and adding *es*.

library	libraries
fairy	fairies
mystery	mysteries

A noun ending in *y* preceded by a vowel, however, forms its plural in the regular way, by simply adding *s*.

valley	valleys
display	displays

4. The words *leaf*, *sheaf*, *wife*, *life*, *knife*, *half*, *thief*, *calf*, *wolf*, *loaf*, *shelf*, *elf*, *beef*, *wharf*, *self*, and compound words ending in *self* form the plural in *ves*.

leaf	leaves
yourself	yourselves

5. There are eight nouns which form the plural by a change of vowel in the word.

man	men	tooth	teeth
woman	women	louse	lice
foot	feet	mouse	mice
goose	geese	dormouse	dormice

6. Four nouns follow the Anglo-Saxon custom and form their plurals by *en* or *ne*.

ox	oxen
child	children
brother	brethren (or brothers)
cow	kine (or cows)

7. A compound noun forms the plural by adding *s* to the principal word.

father-in-law	fathers-in-law
maidservant	maidservants
passer-by	passers-by
footman	footmen

8. Some compound nouns take a double plural.

manservant	menservants
Knight Templar	Knights Templars

9. There are some words in the English language which have been compounded or made up of two words for so long a time that they are now recognized as one word; such words form their plurals regularly: *cup + full = cupful; rail + road = railroad.*

cupful	cupfuls
handful	handfuls
railroad	railroads

10. Our language contains many words borrowed from other tongues. Sometimes these words have become so much at home that they form their plurals according to our custom.

asylum	asylums
museum	museums
pendulum	pendulums

Sometimes they keep their foreign plurals.

phenomenon	phenomena
alumnus	alumni (Masculine)
alumna	alumnæ (Feminine)
oasis	oases
vertex	vertices
crisis	crises
analysis	analyses
basis	bases

Sometimes they have an English plural side by side with the foreign one.

memorandum	memoranda	memorandums
spectrum	spectra	spectrums
seraph	seraphim	seraphs
cherub	cherubim	cherubs
stamen	stamina	stamens
stigma	stigmata	stigmas
beau	beaux	beaus

11. A few nouns, singular in form, are used only in a plural sense.

Poultry. The poultry need much care.
Cattle. The cattle are in the field.
People. These people are interesting.

When *people* is used in the sense of "nation," it has the plural *peoples*.

12. A few nouns apparently plural are really singular: *politics, physics, news, athletics.*

13. Some nouns have the same form in both numbers: *deer, grouse, swine, sheep, fish.*

14. The plural of a letter, figure, or sign is indicated by adding *'s*: *t, t's*; 7, 7*'s*; +, +*'s*.

Practice

1. Write sentences containing the words *boy, child, man,* and *woman* in the plural number.

2. Write the plurals of two nouns ending in *o* preceded by a consonant; of two nouns ending in *o* preceded by a vowel.

3. Write a sentence in which you use *mother-in-law* and *passer-by* in the plural.

4. Write the plurals of two nouns ending in *y* preceded by a consonant; of two nouns ending in *y* preceded by a vowel.

5. Write the plurals of two nouns which form their plural by a change of vowel in the word.

6. Write the plurals of *cupful*, *handful*, *spoonful*.

Gender

Observe the following words: *John*, *Mary*; *host*, *hostess*; *baron*, *baroness*; *heir*, *heiress*; *hero*, *heroine*; *monk*, *nun*; *gander*, *goose*; *bull*, *cow*.

Nouns are said to be in the **masculine gender** if they denote males, and in the **feminine gender** if they denote females. Nouns which denote objects without sex are said to be in the **neuter gender**; as *river*, *city*, *table*, *pride*, *fame*.

A few nouns have endings to indicate their gender. The most common ending of feminine nouns is *ess*, seen in such words as *hostess* and *heiress*.

Some nouns indicate gender by a change of word; as *monk*, *nun*; *gander*, *goose*.

Case

1. The *baby* cries.
2. Come, *Mary*, walk with me.
3. It was *Margaret*.
4. The boy hit the *ball*.
5. The ground is covered with *snow*.
6. The *girl's* hat was trimmed with roses.

English nouns have two case forms: common and possessive (or genitive). These have several uses, named as follows: **nominative**, as subject or predicate nominative,

objective (accusative), as direct object, **possessive** (genitive), as showing possession.

In the first three sentences above each italicized noun is in the nominative case.

In 1 "baby" is the subject of the verb "cries."

In 2 "Mary" is the noun of address and is used independently.

In 3 "Margaret" is said to be in the predicate nominative construction.

In 4 "ball" is the direct object of the verb "hit," and is said to be in the objective (accusative) case.

In 5 "snow" is governed by the preposition "with," and is said to be in the objective (accusative) case.

In 6 "girl's" denotes the possessor of the hat, and is said to be in the possessive (genitive) case.

The possessive case is formed by adding *'s* to the noun; as, singular, *man's;* plural, *men's*. Notice, however, these exceptions: for *conscience'* sake, for *goodness'* sake.

After all plural nouns ending in *s* we use the apostrophe only; as *horses'*, *birds'*, *boys'*.

Usage is somewhat divided as to the possessive of names ending in *s*; some writers consistently write *Dickens's* works, *Burns's* poems, *Jones's* house, *Horace's* Odes.

Dickens' works and *Burns'* poems, however, are easier to say and avoid the disagreeable hissing sound occasioned by the use of several sibilants together. The latter form, *Dickens'* works and *Burns'* poems, is now admissible.

The possessive case of compound nouns and of expressions used as compound nouns is formed by adding the proper sign of the possessive to the end of the compound; as:

That is my *brother-in-law's* house.
Here is *Louis the Ninth's* sword.

If two nouns joined by *and* show joint possession, as in the sentence *There is William and Mary's garden*, the sign of possession is used with the last noun only. Separate possession is indicated by using the sign of the possessive with each noun; as:

Here are William's and Mary's gardens.

If two nouns are connected by *or*, use the sign of the possessive with each; as:

It is either John's or Mary's book.

The possessive is used with the following classes of nouns only:

(1) Nouns denoting persons; as *Margaret's* book, a *man's* hand.

Wrong: The *school's* students. (*School* is an inanimate object.)
Right: The students *of the school.*

(2) Nouns denoting any kind of living thing other than man; as a *bird's* feathers, a *dog's* bark, the *cow's* milk.

(3) Nouns denoting personified things; as *Fortune's* favorite, my *Country's* honor.

(4) Nouns denoting time, space, or weight; as a *month's* absence, a *stone's* throw, a *ton's* weight.

(5) Nouns signifying certain dignified objects, particularly when they are personified; as the *court's* decree, the *sun's* rays, *nature's* works, the *ocean's* roar, the *law's* decree.

Wrong: The car's pace.
Right: The pace of the car.

Wrong: The mansion's outlook.
Right: The outlook of the mansion.

A noun used to explain another noun is in the same case as the noun explained and is said to be in **apposition** with it.

We, the *family*, decide the matter.
The crowd recognized Simpson, their *leader*.
They went to Washington, the *capital*.

41. VERBS

1. Mary —— in the kitchen.
2. John —— in the store.
3. Thomas —— on the lake.
4. The book —— of no use.
5. A verb —— a word which affirms.

You cannot say anything with these words alone. Supply *is* in each case and you will have a complete sentence.

Substitute *works*, *stays*, and *rows* in (1), (2), and (3) respectively, and note the changes in the sentences.

1. Mary *works* in the kitchen.
2. John *stays* in the store.
3. Thomas *rows* on the lake.

A **verb** is a word which asserts condition or action.

We speak of verbs as:

(1) Transitive or intransitive, indicating that the action is completely expressed in the verb itself, or that an object is required.

(2) Irregular or regular, as changes of tense are shown by vowel change or by change of ending.

(3) Active or passive, depending upon whether the subject of the verb indicates the actor or the thing acted upon.

(4) Indicative, subjunctive, or imperative, indicating ways in which the thought is presented to the mind, whether as a fact, as a condition or uncertainty, or as a command or a request.

Transitive, Intransitive

1. James *throws* the ball.
2. I *hear* the song.

"Throws" and "hear" in the above illustrations are said to be transitive verbs. Transitive means "passing over."

A verb is said to be **transitive** if the action is represented as carried over from the subject to an object. For example, James *throws*. Throws what? Throws the ball. James is the agent who performs the act; he *throws* the ball or the object.

In an **intransitive** verb the action or condition is completed in the verb itself. Helen *laughs*. Margaret *weeps*. The baby *is* ill. Helen does not *laugh* anything, nor Margaret *weep* anything. The sense is complete.

Some verbs are used transitively at times and intransitively at other times.

1. A horse *drags* heavy loads.
2. The war *drags* slowly on.

In (1) the action of the verb is carried over from the subject "horse" to the object "loads."

In (2) the action of "drags" is complete.

1. Donald *flies* his kite.
2. The bird *flies*.

"Donald," the subject, performs the action on the object, the kite. In the second sentence the bird performs the action, but does not carry it over to an object.

Some transitive verbs are frequently confused with intransitive verbs. For example, I *lay* the book, the hat, the dish, the pencil, the pen, and the box on the table. "Lay" is transitive. I *lie* upon the floor. "Lie" is intransitive.

The woman *set* the hen on the eggs.
Mary *set* the table.
The man *set* the figure in its place.
The boy *set* the house on fire.
He *set* a price on the farm.
The woman *sits;* the boy stands.
The council *sits*.

"Set" is a transitive verb; "sit" is intransitive.

Practice

Pick out the transitive verbs in the following sentences and explain why they are transitive:

1. The wind carried the boat down the river.
2. When Thanksgiving came, the country was white with snow.
3. During the latter part of the time, he served the school as principal.
4. Raphael painted the picture.
5. When the man reached the garden, he found that the boy had locked the gate.
6. When the bell rang, we ran into the building.
7. The soldier obeys the captain's direction.
8. The books stand on the shelf.
9. The sophomores and freshmen contended for the mastery.
10. The girl told the truth to her mistress.
11. Poe wrote "The Raven."
12. A severe storm destroyed the ship.
13. I shall hold you responsible.
14. The boys sang, and sang well.

Regular, Irregular

The verb forms and phrases which indicate changes in time and show whether the action is going on, or has taken place, or is still in the future, are called the **tenses** of the verb.

1. Present — I *write* now. Past — I *wrote*.
2. Present — I *call*. Past — I *called*.

Verbs are **regular** or **irregular** in their tense forms. A verb that is inflected by means of vowel changes within it is called irregular; a verb that forms its past tense and past participle by adding *ed*, or *d*, or *t*, is called regular. Sometimes the terms " weak " and " strong " are used instead of " regular " and " irregular."

In the first illustration above a change occurs in the vowel of the verb in going from present to past. That indicates an irregular verb. In the second the past is formed by adding *ed*. Verbs which form their past by adding *ed* are called regular.

Practice

Fill in the blanks in the sentences below with the proper verb form. Tell whether the verbs you use are regular or irregular.

1. The wind —— furiously. (blow)
2. I —— three men and a boy. (meet)
3. Three trees —— —— by the wind. (destroy)
4. The boys —— first; the men followed. (march)
5. Good wishes —— —— at Christmas time. (send)
6. Good resolutions —— —— at New Year's. (make)
7. The river —— its banks. (overflow)
8. The injured child —— —— for by the nurse. (care)

9. The magazine —— —— from cover to cover. (read)
10. The boy —— to the ball game and —— —— on his return. (go; punish)
11. When I —— the news, I —— at once. (hear, come)
12. The boy ——; the girl —— also. (run)
13. The mother —— her baby. (love)
14. The little girl —— with her doll. (play)
15. The dog —— here a moment ago. (be)
16. The murderer —— —— by the neck until he was dead. (hang)
17. The dresses —— in the wardrobe. (hang)
18. The boy —— in the river every day. (swim)
19. I —— the children with me. (take)
20. Flowers —— in the garden. (grow)

The **present tense** of a verb indicates that the action is being carried on at the present time; the **past tense**, that the action took place at some previous time; the **future tense**, that the action has not yet taken place.

Present — John *hopes* for better things.
Past — John *hoped* for better things.
Future — John *will hope* for better things.

There is a variation of each of these tenses: the **present perfect tense**, which indicates that the action is completed at the time of speaking or writing; the **past perfect tense**, which indicates that the action has been completed at some previous time; the **future perfect tense**, which indicates that the action will have been completed in future time. These tenses are formed by means of phrases.

Present Perfect — John *has hoped* for better things.
Past Perfect — John *had hoped* for better things.
Future Perfect — John *will have hoped* for better things.

Practice

Name the tense of the verbs in the sentences below:

1. He strode along the road.
2. They have been freed.
3. I am following directions in what I do.
4. I have been writing.
5. I shall ride to-day.
6. She has striven to succeed.
7. He is writing a letter.
8. She is coming to stay.
9. They will have been seen.
10. The men slew the tiger.
11. You were walking away when I arrived.
12. In what part of England shall you stay?
13. The girl studied while the boy played.
14. I shall come to school to-morrow, and I will bring the book I bought for you.
15. We have consented.
16. We are working to-day, but shall play to-morrow.
17. The lion springs upon his prey.
18. They had left before I arrived.
19. The river flows gently.
20. The boys were playing ball.

The present tense, the past tense, and the past participle of a verb are called its **principal parts**. A complete list of all the tenses and forms of a verb is called its **conjugation**. For the principal parts of irregular verbs and for the conjugation of a verb see the Appendix, page 391.

Practice

Fill in the proper forms of the verbs indicated:

drink

1. He has drunk deep of sorrow.
2. They drank while they eat.

3. Every drop of milk was ——.
4. They —— to the health of the king.

burst

1. The boiler ——.
2. If the water pipes are allowed to freeze, they may ——.

flee, fly

1. When the fire broke out, they ——.
2. His money has taken wings and —— away.
3. The ship cuts the water as swiftly as a bird ——.
4. John has —— and has taken the horse with him.

choose

1. Was the president —— unanimously?
2. Whom have they —— for speaker?
3. From the whole class they —— but one.
4. He —— the prettiest girl in the room.

run

1. After having —— for the train, I found I had ample time
2. The day I —— the car it did not —— well, though I had —— it often before.
3. The detective —— the man down.
4. The boy —— after his companions.

lie, lay

1. I went into the room to —— down, but I found books —— all over the bed, so I —— down on the floor.
2. If you —— the paper where it has always ——, you will probably find it —— there now.
3. Where has she —— that knife? I left it —— on the sideboard where it usually ——.
4. Had you not better —— still a little longer?
5. The scene of *She Stoops to Conquer* —— in England.
6. Mother has been —— down for an hour.

7. He had —— there so long that he was stiff.
8. She —— the book on the table while she went to —— down. When she awoke and found that she had been —— down for two hours, she was annoyed, because she had promised to make an outline of the book which was —— on the table.
9. The material has —— in that damp cellar so long that it is moldy.
10. I —— down for a half hour yesterday.

eat

1. When you have —— your breakfast, go to school.
2. He —— the orange first.
3. Has the dog —— his dinner?

ride

1. Have you ever —— in an aëroplane?
2. They —— through a grove of locust trees.
3. I have —— in that car a dozen times.
4. Will you —— with me, in my car?

sit, set

1. —— the hen on her nest.
2. The sun —— early in the middle of December.
3. Mary, —— the table and ask mother to —— at this end to serve. Invite those who are —— in the parlor to come first.
4. The children —— in one place for two hours.
5. I had to —— up for John. When he came in he —— the alarm for five o'clock.
6. Don't go yet; —— down again.
7. The baby —— for hours, watching the kittens.

swim

1. Has that man ever —— before?
2. They had —— a mile before they gave up the struggle.
3. She —— three quarters of a mile without stopping.

bid

1. The man —— the boy stand.
2. When the dog was —— he returned.
3. I —— three dollars to start. After I had —— rivalry began, and the contest was lively.

lead

1. The boy —— the animals home.
2. I —— the meeting to-morrow; John —— it last week.

let, leave (See page 148.)

1. —— go of me.
2. The boy will —— you prepare his lessons.
3. Please —— me out at Broad Street.
4. Will your mother —— me come?
5. Can you —— home this year?

lose, loose

1. —— him and let him go.
2. If you —— a dog, he will soon find his way home.
3. Be careful that you do not —— the ring.
4. Here is the book I thought I had ——.

Voice

1. The dentist pulls a tooth.
2. A tooth was pulled by the dentist.

A transitive verb has two voices, the **active** and the **passive**.

In the active voice, the subject of the verb indicates the performer of the action, as in (1) above.

In the passive voice, the subject of the verb indicates the receiver of the action and the former subject becomes the agent, as in (2) above.

An intransitive verb has no voice, as the action of the verb is complete in itself.

Voice may be defined as that attribute of a transitive verb that shows whether the subject acts or is acted upon.

Practice

Name the voice of each verb in the following sentences:

1. The old mill was destroyed by the storm.
2. He had to rest frequently because his burden was so heavy.
3. When the pictures were hung, the decorations were complete.
4. The man moved to the country.
5. He received a hundred dollars for his work.
6. He was carried away by zeal for his friend.
7. The building was erected in six months.
8. The girl counted two hundred books.
9. Two boys played ball on the street.
10. The trees were planted in rows.
11. Trees in tropical regions grow luxuriantly.
12. The boy ate five pieces of cake.
13. Five days were passed at sea.
14. The firemen worked diligently.
15. The wind howled furiously.
16. The club was received by the President.
17. John was beaten in the race.
18. The ship was sunk because it leaked.
19. After the dance, the furniture was rearranged.
20. The ground is carpeted with spring beauties.

Mood

Margaret *is* here.
If Margaret *were* here, we should be happy.
Margaret, *be* here to-night at eight o'clock.

Here we have three different forms of the verb *to be*, indicating ways in which the thought is presented to the mind: "is" shows the thought presented as a fact; "were" shows the thought presented as a condition or uncertainty; "be" shows it presented as a command or a request.

The manner in which the thought of a verb is presented is called **mood**.

There are three moods:

1. **Indicative,** or the mood of fact.
2. **Subjunctive,** or the mood of supposition or uncertainty.
3. **Imperative,** or the mood of command or request.

In the indicative mood we assert or inquire about something.

He comes. Will he come?

In the subjunctive mood we suppose an action, or wish that a certain thing might be true.

If he come. Oh, that he may come.

In the imperative mood we command or request.

Come. Go.

The subjunctive mood is not used so frequently in English as it formerly was. There were at one time three well-defined uses:

(1) The supposition contrary to fact — "If Margaret *were* here." This indicates that she is *not* here. (2) The subjunctive of wish — "Oh, that Margaret *were* here," or "Would that Margaret *were* here." (3) The supposition of uncertainty which cannot at the time of speaking be determined — "If there *be* any one who has never read the Bible, I do not know him."

Practice

Tell the mood of each verb in the following sentences and explain its use:

1. He thinks he can come.
2. Come, Frank, take a walk with me.
3. Although this be true, we need not be anxious.
4. If to-morrow is fine, I will walk with you.
5. I wrote three letters yesterday.
6. The class went to Washington.
7. I am to follow John in the trial, if he fails.
8. Beware this night, that you cross not my path.
9. Take heed, lest passion sway thy judgment.
10. Go to your room, and do as your father directs.
11. Even were I disposed, I could not stay.
12. Roses flourish in the damp climate of England.
13. Had I known this, I should not have come.
14. Mr. and Mrs. Thompson regret that a previous engagement will prevent them from accepting Mrs. Black's kind invitation for Thursday.
15. Bring them back to me, cost what it may.
16. If I were to die to-morrow, I should do it.
17. I wish you had been there.

Participle, Gerund, and Infinitive

We have seen that the principal parts of a verb are the present, the past, and the past participle. The **participle** partakes of the nature of a verb and of an adjective. When used as an adjective, the participle must modify a substantive. See page 78.

The boy *playing* ball is happy.

The verbal noun in *ing*, called the **gerund**, is always used substantively. For example:

Crying will not mend matters.

The **infinitive** is used as a noun, as an adjective, or as an adverb. For example:

Noun: To play well requires skill.
Adjective: I have a house *to sell.*
Adverb: He went *to finish* the work.

42. PRONOUNS

The prefix *pro* means " for," or " in place of "; and pronouns, in one sense, are words which may be used in place of nouns.

The following paragraph will show the need for some words to take the place of nouns:

The boy lost the boy's book when the boy went to the ball field. The boy knew the game was the big game of the season, and of course the idea did not occur to the boy to keep the boy's mind on the boy's book.

Write the sentences above, substituting pronouns for the noun " boy " except the first time it is used. Can you replace the noun " boy " with the same form of the pronoun in every instance?

Examine the paragraph you have written to determine the case of each pronoun you have used.

Suppose that the same facts were stated about a girl instead of a boy. Rewrite the paragraph, substituting the proper pronouns.

What conclusions do you draw from these two exercises as to the forms of pronouns to be used for masculine and feminine gender?

Read the paragraph with the pronouns that you would need if the first two words were " The boys "; " The girls."

What additional conclusion do you draw in regard to the forms of pronouns to be used for singular or plural?

Rewrite the same paragraph, using the forms of the pronoun necessary if you were speaking about yourself.

Rewrite the sentences, using the pronouns which you would need if you were speaking of yourself and a friend.

Assume that you are speaking *to* a friend and write the paragraph, using the correct forms of the pronoun to fit this case.

What conclusions do you draw in regard to the reasons for changes in the forms of pronouns?

Pronouns denoting the speaker are said to be in the **first person**; those denoting the person spoken to are in the **second person**; those denoting the person spoken of are in the **third person**.

These changes in the forms of pronouns to denote differences in gender, in number, in person, and in case are called the **inflection** of the pronoun. The formal grouping of these changes is called a **declension**.

It is necessary to learn the declension of the pronoun in studying a foreign language. So also it is necessary to know the forms in English in order to avoid difficulties which arise in using the case forms correctly.

Children in learning to talk use either nouns exclusively or the pronouns insufficiently. You have perhaps heard a child say: "John wants book," "John good boy," or "Me want book," "Me good boy." Foreigners have difficulty in managing the correct forms of the pronoun. You may have heard the Chinese laundryman say: "Him vellee well," "Me washee clean."

You will find a number of exercises in the correct use of pronouns later in the chapter (page 121). Pronouns which change their form to denote differences in gender, number, person, and case are called **personal pronouns**.

Declension of the Personal Pronouns

Singular

	First Person	Second Person	Third Person		
			Masc.	*Fem.*	*Neut.*
Nom.	I	you	he	she	it
Poss.	my / mine	your / yours	his	her / hers	its
Obj.	me	you	him	her	it

Plural

Nom.	we	you	they
Poss.	our / ours	your / yours	their / theirs
Obj.	us	you	them

Sometimes pronouns are used in asking questions. *Who* is coming? *What* is the question? *Which* is the house? They are then called **interrogative pronouns.**

" Which " and " what " are sometimes used as adjectives. *Which* book did you wish? *What* answer did he give?

When these words are used as adjectives, they are called **pronominal adjectives**. In this way their pronominal use is referred to.

Sometimes pronouns relate to a word in another clause of the sentence and in this way connect the two clauses. They are called **relative pronouns**. The word to which they relate usually comes before them and is called the **antecedent**. If we analyze the word, we find that it comes from *ante*, before, and *cede*, go.

Justice is the *virtue which* a ruler must recognize.

In this sentence " virtue " is the antecedent and " which " the relative pronoun.

Relative pronouns have somewhat the nature of conjunctions because they join the clause in which they stand with the clause in which the antecedent is.

This is the question *that gives most trouble.*

In this sentence the second clause is joined to the first by the pronoun "that," which refers to the antecedent "question."

The relative pronouns are *who*, *which*, *what*, *that.* A relative agrees with its antecedent in gender, number, and person, but its case is determined by its use in its own clause.

"Who" is used in referring to persons; "which" is used in referring to things; "that" is used in referring to either persons or things.

The Correct Use of Pronouns

Great care should be used in determining the case of pronouns. The form for nouns is the same for the nominative and the objective (accusative), so that there is no danger of error. The varying forms for the nominative and the objective in the pronoun make accuracy in its use a good test of your command of English. Careful scrutiny of the grammatical relation of a pronoun will enable you to determine the form to be used.

1. The object of a verb or of a preposition should be in the objective case.

Wrong: Who are you going to invite?

When this sentence is rearranged so as to show its grammatical relations, it reads: "You are going to invite whom?" "Whom" is the object of the verb "invite."

Right: Whom are you going to invite?
Wrong: Who did you speak to just now?
Right: Whom did you speak to just now?

"Whom" is the object of the preposition "to."

2. *As* and *than* are conjunctions and cannot govern case. Do not be led into the error of substituting the objective for the nominative following "as" and "than"; for example, "You are taller than me."

Right: You are taller than I (*am tall*).
Right: You treated him better than (*you treated*) me.

3. The verb *to be* in all forms other than the infinitive should always be followed by the nominative case.

Right: It is *I, he, she, they.*

4. Distinguish between a relative pronoun which is the subject of a clause, and a pronoun in the objective case.

Right: They slew whoever resisted.

The object of the verb "slew" is the noun clause "whoever resisted." "Whoever" is subject of the verb "resisted."

Wrong: The problem about whom should represent them caused a long discussion.
Right: The problem about who should represent them caused a long discussion.

"About" governs the clause "who should represent them," but "who" is the subject of "should represent."

This construction is nearly always awkward. It is usually better to use the noun in apposition; as "The problem, who should represent them, caused a long discussion." It is better still to recast the sentence:

There was a long discussion over the choice of a representative.

5. The subject of an infinitive is in the objective case. The attributive complement of an infinitive is in the same case as the subject to which it refers.

Right: He always believed *me* to be the culprit.
Right: He always believed the culprit to be *me*.
Right: He was supposed to be *I*.

6. A pronoun in apposition with a substantive should be in the same case as the substantive with which it is in apposition. For example:

Right: We all contributed, *she,* John, and *I*.

7. Use the intensive forms, *myself*, *yourself*, *himself*, etc. only when emphasis is necessary.

Right: I wish to make the sacrifice myself.
Wrong: He gave the tickets to you and myself.
Right: He gave the tickets to you and me.
Wrong: John and myself will attend to the cooking.
Right: John and I will attend to the cooking.

8. A pronoun should always agree with its antecedent in number.

Wrong: Whenever one of my friends earns a promotion I write *them* a letter.
Right: Whenever one of my friends earns a promotion I write *him* a letter.
Wrong: Everybody has *their* faults.
Right: Everybody has *his* faults.

9. A pronoun used before a gerund to denote the subject of the action of the gerund should be in the possessive (genitive) case.

Wrong: We heard of him coming before we reached home.
Right: We heard of his coming before we reached home.

Practice

Determine the correct form of the missing pronoun in the following sentences. Give the reason for your choice.

1. If you were ——, what would you do? (me, I)
2. —— do you think I am? (who, whom)
3. Every one except —— applauded the speaker. (her, she)
4. Let's see who'll get there first, you or ——. (me, I)
5. Neither John nor Arthur brought —— lunch. (his, their)
6. A few friends and —— were spending a pleasant afternoon on the ice. (myself, I)
7. I knew all the time that it was ——. (him, he)
8. No one should allow —— to be deceived. (himself, themselves)
9. I think you are as tall as ——. (her, she)
10. —— did you say went? (who, whom)
11. For several hours they believed me to be ——. (him, he)
12. The captain asked —— dared to join the expedition. (whoever, whomever)
13. To —— did you give the pencil? (whom, who)
14. She invited Mrs. Wilson and —— to her party. (I, me)
15. I am much older than ——. (she, her)
16. The club was much disturbed about —— should be president. (whom, who)
17. Just between you and ——, I saw him strike first. (I, me)
18. We fully expected the victor to be ——. (he, him)
19. I should be pleased to have —— and your friend take dinner with me. (you, yourself)
20. —— do you think they will elect? (whom, who)
21. —— do you think they are? (whom, who)
22. Do you remember —— asking your opinion? (my, me)
23. Your call gave great pleasure to both Mr. Clark and ——. (I, me)
24. It was —— who brought your umbrella. (she, her)
25. Each of the men supposed —— to be the lucky one. (themselves, himself)

26. She is no better than ——. (he, him)
27. He had just heard of —— winning the prize. (him, his)
28. It is good enough for such a man as ——. (him, he)
29. Give the money to John, —— wearing the red sweater. (he, him)
30. You may depend upon —— helping to bring him back. (me, my)
31. Every one of our friends sent —— regards. (their, his)
32. —— do they say that he is? (whom, who)
33. John plays the piano much better than ——. (her, she)
34. Did you see the picture of three friends and —— at the seashore? (I, me)
35. Everybody is fond of having —— own way. (his, their)
36. Neither Ralph nor his brother brought home —— books to-day. (their, his)
37. Listen to —— playing on the violin. (him, his)
38. We have a new preacher —— many people claim to be very eloquent. (who, whom)
39. Who will get the prize, you or —— ? (me, I)
40. Every one walked except —— . (he, him)

10. A pronoun should always be so used that there can be no doubt as to its antecedent.

Wrong: The pessimist recognizes no good in any one that he cannot see.

Does this sentence mean that the pessimist recognizes no good that he cannot see, or that he recognizes good in no person that he cannot see?

Right: The pessimist recognizes in no one any good that he cannot see.

Practice

Explain why there is difficulty in determining the antecedent in these sentences. Rewrite them correctly.

1. The doctor, when he saw the patient, said he was too late.
2. Before the boat could reach the dock it sank.

3. John's father died when he was quite young.
4. No doubt the girl is clever, but it will not make up for her laziness.
5. The contents of the lunch baskets were placed on the table and the boys waited on them.
6. The candies were in colored boxes which we ate.

Demonstrative Pronouns

This is a beautiful plant.
This is my cousin.
This is the path.

That is Mary playing the piano.
That is not mine.
That would be pleasant.

These are my books.
John gave me *these*.
These will answer for the children.

Those are oaks.
Those are the tallest buildings in the city.
Those are mahogany chairs.

This is a straw hat, *that* is a velvet one.
These are oak desks, *those* are walnut.

The italicized words in the above sentences point out in a definite manner the person or objects to which they relate. They are called **demonstrative pronouns**. The demonstrative pronouns are *this*, with its plural *these*, indicating objects that are near; and *that*, with its plural *those*, indicating objects that are distant.

Indefinite Pronouns

Either will do.
Some cannot be found.
Each is valuable in its own way.

Neither reported for duty.
Both came when called.
Take *any* you wish.

The italicized words in the above sentences are called **indefinite pronouns**. They point out objects less clearly or definitely than the demonstratives do. Some indefinite pronouns are: *either*, *each*, *some*, *any*, *many*, *such*, *one*, *others*.

PRACTICE

Write a short paragraph in which you use a number of demonstrative and indefinite pronouns.

The following may suggest a topic:

A boat trip.	Last Christmas day.
A lesson in algebra.	A day at the sea.

43. ADJECTIVES

You have learned that the simplest form of sentence is one containing a subject and a predicate without modifiers; as *John ran.* A **modifier** is an expression used to add to or to limit the meaning of a word. As soon as you wish to express any but the simplest thoughts, you begin to modify the subject or the predicate, or both. You may say:

Happy children play;
or
Children, *being happy,* play;
or
Children, *who are happy,* play.

The modifier in the first sentence is a word used to tell something about a substantive. Words used in that way are called **adjectives.**

The modifier in the second sentence is a phrase used to tell something about a substantive. Phrases used in that way are called **adjective phrases.**

The modifier in the third sentence is a clause used to tell something about a substantive. Clauses used in that way are called **adjective clauses.**

You can see from these illustrations that either words, phrases, or clauses which are used to modify nouns or pro-

nouns are classified as adjectives. Use determines the grammatical classification of words.

In this section we shall consider only *word* modifiers of nouns and pronouns. There are a number of things to be learned about these modifiers.

In the first place, notice that you may speak of *happy* children; again you may speak of *happier* children; or you may speak of the *happiest* children you have ever known.

You see that the adjective "happy" can be used in such a way as to express a greater and a still greater degree of happiness.

Examine the following words:

Positive	*Comparative*	*Superlative*
heavy	heavier	heaviest
great	greater	greatest
large	larger	largest
bright	brighter	brightest
pretty	prettier	prettiest

This way of expressing different degrees of intensity in the quality expressed by the adjective is called **comparison.** The three degrees of comparison are called the **positive,** the **comparative,** and the **superlative.** Notice that in this list the comparison is made by adding *er* and *est* to the original adjective.

Some adjectives are compared by using *more* or *most, less* or *least:*

The *more usual* word. The *most beautiful* flower.
The *less difficult* lesson. The *least attractive* picture.

Some adjectives express a change of degree by a change of word:

This fruit is *good;* that is *better;* but yours is the *best* of all.

Some other adjectives of this type are:

bad (ill)	worse	worst
little	less	least
much	more	most

Practice

1. Write a list of as many adjectives as you can think of in three minutes. Separate them into three groups according to the way in which they are compared.

2. Write the comparison for the adjectives in each group. In which group do you find words of one syllable? Where do you find words of more than one syllable?

3. Write a list of adjectives you would use in describing a girl you know; a man you have met; a visit you have made; a present you have received; a book you have read; a dress you have seen; an article you wish to sell.

4. Notice how much slang is adjective in its nature. Write a list of five adjectives that are slang. Substitute at least two good adjectives for each.

Do not be limited in your conversation to "great," "fine," "nice," etc.

Notice that in the following sentences the words following the predicate are adjectives because they are really used to modify the noun.

John looked bad.
The rose smelled sweet.
The iron felt hot.

In the above sentences the word "bad" describes John and not his manner of looking. "Sweet" describes the rose and not the act of smelling. "Hot" describes the iron and not the act of feeling. You will learn more

about this difficulty when you study the word modifiers of the predicate (page 129).

44. ADVERBS

The predicate of the sentence may be modified by a word, a phrase, or a clause.

1. Children play *merrily.*
2. Children play *with great merriment.*
3. Children play *when they are merry.*

The modifier in the first sentence is a word which modifies the predicate. Words used in that way are called **adverbs.** (The word "adverb" means that which is *added to a verb.*)

The modifier in the second sentence is a phrase used to modify the predicate. Phrases used in that way are called **adverbial phrases.**

The modifier in the third sentence is a clause used to modify the predicate. Clauses used in that way are called **adverbial clauses.**

You can see from these illustrations that either words, phrases, or clauses which are used to modify the predicate are classified as adverbs. Use determines the grammatical classification of words.

Again we shall consider only the word modifiers of the predicate.

Adverbs usually modify the verb:

John ran *fast.*
Mary sewed *rapidly.*
The story ended *sadly.*

Sometimes an adverb modifies another adverb:

John ran *very* fast.
The story ended *too* sadly.

Again, adverbs may modify adjectives:

An *exceedingly* tall man came in.
A *particularly* stern father had restrained the boy.
The boy was *very* lazy.

Adverbs may modify even prepositions:

He stood *just* below the window.

Practice

1. Write a short paragraph on any subject you wish, being careful to introduce adverbs which modify verbs, adverbs which modify other adverbs, and adverbs which modify adjectives.

The following subjects for the paragraph may be suggestive:

Sunset.
What the traffic policeman sees and hears.
Learning to run a motor boat.
A thunderstorm in the mountains.
Feeding time at the zoo.
Learning to run an automobile.
Going after the cows.
A noisy street.
Teaching a calf to drink.

Underline the adverbs you have used. State whether they are used to modify verbs, adjectives, or other adverbs.

Many adverbs are formed from adjectives by the addition of *ly*. Look in an unabridged dictionary for the meaning of the ending *ly*. Notice that different classes of adverbs can be formed because of the different meanings attached to this important little suffix.

2. Write a list of adverbs formed from adjectives by adding *ly*. Divide your list into different columns according to differences in the meaning of the suffix.

Careless speakers often use adjectives for adverbs incorrectly. We hear such people say:

"He writes beautiful," for "He writes *beautifully*."
"I have watered the flowers thorough," for "I have watered the flowers *thoroughly*."
"Come back quick," for "Come back *quickly*."

The reason for this confusion lies in the fact that the force of the suffix *ly* is not appreciated. Sometimes it is difficult to know whether an adjective or an adverb should be used. This question can always be decided by discovering the use of the word in the sentence.

For example, you should say: "The apple tasted sweet" (not "sweetly"). The adjective "sweet" should be used because you wish to tell something about the subject "apple" and not about the verb "tasted." "The girl worked well" (not "good"). The adverb "well" should be used because you wish to tell something about the predicate "worked." "The patient looked bad" (not "badly"). The adjective "bad" should be used because you wish to tell something about the subject "patient."

Such words as *well*, *ill*, *much*, are adverbs or adjectives according to the way in which they are used.

Adverb: The story was told *well*.
Adjective: A *well* man would not have fainted.
Adverb: He could *ill* afford to lose the money.
Adjective: The girl was *ill* all summer.

Good is always an adjective and should not be used for the adverb *well*.

Wrong: He did his work good.
Right: He did his work well.

Practice

Insert the proper word in the following sentences. Give the reason for your choice.

1. He has done it ——. (good, well)
2. She did not speak very ——. (distinct, distinctly)
3. The girl rapped on the door ——. (quickly, quick)
4. The child writes ——. (beautiful, beautifully)
5. The train whistles ——. (shrill, shrilly)
6. The boy looked ——. (illy, ill)
7. The letter was written ——. (clear, clearly)
8. He counted very ——. (rapid, rapidly)
9. The lesson was done ——. (thorough, thoroughly)
10. The child felt ——. (badly, bad)
11. The girl knew ——. (different, differently)
12. I heard him speak —— of his father. (disrespectful, disrespectfully)
13. He did it very ——. (exact, exactly)
14. Always speak ——. (gentle, gently)
15. He behaved very —— to her. (distant, distantly)

Adverbs, like adjectives, can be compared:

The children played *more merrily* after the snow came.
The boys rowed *most vigorously* near the goal.
Mary sewed *faster* than ever.
He played *worse* than before.
He did the work *better* the second time.

Most adverbs are compared by the use of *more* or *most*, *less* and *least*. Some adverbs are compared by changing the form of the word:

Positive	*Comparative*	*Superlative*
little	less	least
ill, badly	worse	worst
well	better	best
much	more	most

PRACTICE

Examine your list of adverbs (page 128).

1. Which of them may be compared by adding *er* and *est?*

2. Which of them may be compared by using *more* and *most; less* and *least?*

45. CONJUNCTIONS

The farmer the storekeeper profit by good crops.

This sentence sounds awkward because the little word which shows the connection between "farmer" and "storekeeper" is left out.

The opportunity to manage the business came to him; he had mastered all the details.

The relation between these two clauses is not clear because the connecting word is left out. You may supply in place of the semicolon the word *when*, *after*, or *because*. Notice how the meaning of the sentence is changed by these various words.

The word *conjunction* comes from *con*, together, and *junct*, join. A **conjunction** is a word that joins words, phrases, or clauses.

You will be greatly helped in your construction of sentences if you will remember the distinction between coördinating and subordinating conjunctions.

A **coördinating conjunction** always connects grammatical elements of equal rank. For example, it can connect:

Two nouns — *John* and *Henry* went to town.

Two verbs — He *came* and *helped* me.

Two independent clauses — *He came in haste*, for *he knew* that his friend was in danger.

Two subordinate clauses — He knew *what to do* and *how to do*

it. He came *after I had won the race* but *before I had received the prize.*

Two phrases—We rode *across the meadows* and *through the wood.*

Similarly, a coördinating conjunction may connect two adjectives, two adverbs, etc.

The coördinating conjunctions are *and*, *but*, *or*, *nor*, and *for*, and the correlatives *either . . . or*, *neither . . . nor*, *not only . . . but also*, and others.

Subordinating conjunctions are those that introduce subordinate clauses. Another name for a subordinate clause is dependent clause. A clause is subordinate or dependent if it is used as a part of speech. For example:

That we shall die we know.

The object of the verb "know" is the subordinate clause.

He worked *while others slept.*

The verb "worked" is modified by an adverbial clause.

The principal subordinating conjunctions are *before*, *after*, *when*, *until*, *since*, *as*, *because*, *if*, *unless*, *although*, *that*, *in order that*, *lest*, *as*, *as if*, and *than.*

46. PREPOSITIONS

Examine the following sentences:

1. The book lies { on / under / by } the table.

2. The parade marched { down / up / around / through / past } the street.

3. I have the satchel { before / with / behind } me.

The words inclosed in brackets are called **prepositions**. If you analyze the word, you will find it to be built up from the prefix *pre*, which means "before," and a root *posit*, which means "placed." Thus, from its derivation, a preposition should be a word placed before some other word. Examine the preceding sentences again to discover the parts of speech before which the prepositions are placed.

There is always some reason for the place any word occupies in a sentence. Notice that the preposition in each case is placed before a noun or pronoun in order to show the relation of that word to some other word in the sentence. For instance, in the first sentence there is some relation between "lies" and "table."

In the second sentence there is a relation between "marched" and "street." Your choice of a preposition should show clearly the relation you have in mind. For example, the thought connection between "marched" and "street" is reversed if you use "up" instead of "down"; or "around" instead of "through." It makes a difference whether the satchel is before me or behind me.

Is there any difference between saying "A meeting was held *at* the school" and "A meeting was held *in* the school"? Consult a dictionary to help you decide.

Explain the difference between saying "I compared his answer *with* mine," and "I compared his answer *to* mine."

Practice

Fill in as many prepositions as you can think of in each of the following sentences and explain the effect on the meaning:

1. Every one was told —— the accident.
2. The letter was sent —— John.

3. The carpenter built the house —— the road.
4. The book was found —— the case.
5. The report was given —— the class.

Do not confuse prepositions and adverbs. What is the difference between them?

Adverb: Walk *in.*
Preposition: I am walking *in* the room.
Adverb: Go *down.*
Preposition: Go *down* the ladder.

Make a list of all the words you can think of that can be used as prepositions. Compare your list with those made by other pupils. How many are in the list compiled by the whole class?

Have you ever noticed any humorous misuses of prepositions? For instance, "I got it by Friehofer's." "He walked the door out." "He bought it off of me." Can you add others? If you study a foreign language, you will be interested in noticing the different ways in which prepositions are used. A correct translation often depends on a discriminating use of prepositions.

Phrases introduced by prepositions are either adjectives or adverbs in use.

Adjective: The book *on the table* is mine.
Adverb: I laid the book *on the table.*
Adjective: The flowers *in my garden* bloomed very early.
Adverb: The flowers bloomed *in my garden.*

Practice

Tell which phrases are adjectives and which are adverbs in the following sentences:

1. The day for graduation had come.
2. The victory was won by our team.

3. The success of the undertaking was a great surprise.
4. The lesson in civics was very interesting.
5. The meeting was held in the gymnasium.
6. He struck the ball away over the fielder's head.
7. The boathouse by this river is filled with canoes.
8. He hoped to get a quick return on the sales of his first week of canvassing.

47. INTERJECTIONS

We often come across words which express merely an emotion and which are not connected in use with any other word in the sentence.

Oh, what a noise!
Alas, I must go!
Pshaw! I don't want to.
Ha! Ha! I have it.

Such words are called **interjections**. If you analyze the word, you find the prefix *inter*, which means "between" or "among," and the root *jacere*, which means "to throw." Therefore an interjection is, literally, something thrown into a sentence.

Slang words or phrases are often exclamatory in character. The ordinary speech of any period is sprinkled with expressions which are either exclamations or petty oaths. "Goodness!" "Gracious!" "Upon my word!" etc., are of this nature. "Marry!" is frequent in Shakespeare and in the literature of his time. "'Sdeath," "Odds life!" "O' my conscience!" etc., are characteristic of the speech of such eighteenth-century people as we find in *The Rivals* and *She Stoops to Conquer*. Notice that all such expressions are emotional in effect; they voice strong feelings rather than thought. They should be used sparingly.

48. REVIEW

1. Make a list of the parts of speech. Give an illustration of each.

2. Write a sentence using each of the following words as a noun, and another sentence using the same word as a verb: *wish, strike, love, move, laugh, break, fight, light, run.*

3. Write a sentence using an infinitive in the place of a noun in the nominative case.

4. Write a sentence using a clause in the place of a noun in the objective (accusative) case, the object of a verb.

5. Write a sentence using a clause as the object of a preposition.

6. Write a sentence using a clause as the subject of the sentence.

7. Show how a clause can perform the function of a noun, an adjective, an adverb. Give an illustration of each use.

8. Give a rule that will enable you to determine whether to use an adjective or an adverb in such sentences as "I feel (good or well)."

9. What is the difference between a coördinating and a subordinating conjunction? Give a sentence illustrating each.

10. Give a rule that will help you to determine the grammatical relation of a prepositional phrase. Write sentences illustrating two uses of prepositional phrases.

11. Write a brief paragraph on a birthday party. Underscore nouns once, verbs twice, adjectives three times. Write over each of the other parts of speech an abbreviation indicating what it is.

V. BUILDING A VOCABULARY

49. WORD SUPPLY

Words are our chief means of communication. A word is the expression of an idea; it is related to the idea somewhat as the body to the soul or the mind. Without the word we cannot get into touch with the idea; and without an understanding of the idea, the word is valueless to us. While many persons get along after a fashion with a limited and imperfect word equipment, they are no better off than a workman whose tools are in bad condition or not suited to the work in hand.

Most of our words are learned more or less unconsciously in early childhood. As we grow in needs of body and mind we require more and more words, and presently it becomes necessary to make an exact and conscious study of them. All that a book or a teacher can do for you in this matter is to point out some methods of beginning to form habits of word study.

The dictionary is the most important reference book on words. In order to use it intelligently, it is necessary to see what it offers. Take an unabridged dictionary (or the most complete one that you can get[1]), and examine carefully the table of contents. Turn to the topics indicated and see whether you understand the nature of the material given. Even if it looks difficult or uninteresting, persevere

[1] Every pupil should own a good dictionary.

in the attempt to find out how it can be used. Most of it is very important for reference, and some of it is absolutely necessary every time you use the dictionary.

As we should expect, the great body of the book is made up of the words in the English language and of information about them. What is included in this information? Examine ten or twelve words, and make a list of the points given under each. These items will vary somewhat in different dictionaries, but as a rule you will find something like this:

(*a*) Spelling (with syllables indicated).

(*b*) Pronunciation (including accent and sounds of letters).

(*c*) Part or parts of speech.

(*d*) Derivation.

(*e*) Meanings (often followed by warnings, such as Obsolete, Colloquial, etc.).

The larger dictionaries also give sentences illustrating the uses of the word; and, in many cases, they furnish synonyms. Every detail is significant. Do not pass over a single one without understanding what it is there for.

While all this information is valuable, the definitions are of first importance. A great advance in the mastery of words is made by any one who learns to use definitions intelligently. Of course, you have been told many times that all new words should be taken up and investigated. Do you know how to investigate them?

Suppose we begin with familiar words first, and see whether we need the dictionary for them. Here are a few very familiar words used in somewhat unfamiliar ways. Take the dictionary and select the meanings that fit these sentences:

1. A low *cricket* stood by the fire.
2. The new *mole* has been destroyed by the storm.
3. Beautiful flowers bordered the *alley*.
4. A *little* mind is quick at faultfinding.

If you had stopped with the first meaning given, could you have formed an intelligent idea of the sentence? Look also for *log, organ, brake;* for each one make a sentence employing the word in some rather unusual way.

Here are three uses of a very familiar word. Select appropriate definitions. Decide whether all three uses are equally good or advisable.

1. Rates of transportation in public vehicles are *fixed* by law or by common consent.
2. The court *fixed* the responsibility for the child's education upon the parents.
3. The plumber *fixed* the leak in the pipes.

Did you find any other possible use for the word *little?* Did you find any warning signs given with them? Look also for the words *check, live, bass.* Make sentences for the various definitions.

While you are looking for the definitions, you must be sure to get the proper pronunciation also. If you have never had lessons in the sounds of letters, in placing accents, and in dividing words into syllables, you will need some help here which a book cannot give satisfactorily. The information is all in the dictionary, but sounds are best interpreted orally. The following words illustrate the value of reference to the dictionary for matters of pronunciation:

address	Arthur	automobile
auxiliary	bicycle	blue
breath	breathe	bouquet
chimney	English	February

financier	formidable	gas
genuine	gratis	harass
hospitable	illustrate	inquiry
partner	mischievous	newspaper
with	pavement	recognize

Through this chapter constant use of the dictionary is required. The exercises already given will help you to do the more difficult ones. You will see in the next exercise that a definition in itself is only a means to an end. We need to know the idea that a particular word represents because something else depends upon that idea.

Practice

(*a*) "Touchstone wore the *motley*." What did his clothing signify?

(*b*) "A *columbine* grew among the rocks." Describe the mental picture.

(*c*) "When the speaker leaves the House of Representatives, the *mace* is removed from the pedestal." What does the mace stand for?

(*d*) "The menu does not provide a sufficient number of *calories*." Why should the calories be considered?

(*e*) "The *egret* bears its plume only in the breeding season." What law has its cause in that fact?

(*f*) "*Fiduciary* power may be vested in a company." What obligation rests upon the company?

(*g*) "The *stroke* oar is irregular." What harm results?

(*h*) "In the middle of the nineteenth century California was thought of as an *Eldorado*." Why?

(*i*) "*Fossil* remains reveal the early history of the earth." How?

1. Examine the statements and questions above. Without consulting dictionaries or asking your friends, try to write out the answers to the questions. What is your per

cent of success? Now consult an unabridged dictionary for the italicized words, and any others that were not perfectly known to you. With no other help, answer the questions as briefly as is consistent with entire clearness. What was the reason for most of the failures in your first attempt? Do you realize that the questions, while not requiring definitions, depend upon a knowledge of the italicized words?

2. In a sermon or other public speech that you recently heard, or in something that you read lately, did you notice any new words? Did they interfere with your understanding of what was said? Did you look for the meanings of those words?

3. How many such newly acquired words can you mention? Put them on the board and compare them with the lists of other members of the class.

4. Begin at once a permanent word list. Place in it every new word that you make your own and every old word that takes a new meaning or importance. From time to time compare these word lists in class. Keep a record showing how many times you make use of each one.

Try to master new words.

50. OVERWORKED WORDS

Last night's sunset was *great.*
The President's policy is *great.*
Have a piece of this cake. It's *great!*
He's a *great* sport.
The Mississippi is a *great* river.
The ball game yesterday was *great.*

"Great" is a reputable word but much overworked. Examine the sentences above and determine in which

" great " is the accurate and necessary word. In each of the others substitute a term which is more satisfactory because it is more accurate and appropriate. What advantage do you find in the use of the exact, specific term in place of one general term for a wide variety of ideas?

fine	sweet	mean
excited	fierce	dumb
grand	thing	swell
nice	chase	lovely
awful	good	smooth

Select three of these words that frequently appear in your conversation. Add two more not in the list. For each of the five write at least three sentences such as you ordinarily use. Rewrite these sentences, substituting a more accurate and specific term for each overworked word. What gain do you see?

Overworked words lose their force and limit the word supply of the user.

1. Take it from me, kid; you'd better can it. He's in right with the gang, and if you queer him, they'll smash you.
2. Take my word for it; you'd better not tell it. He stands well with his party, and if you spoil his chances, they'll ruin you.

What objection, other than that already mentioned, is to be made to the slang in the first speech? If you were writing a story, to what kind of character might you give the first speech? The second? Does slang in the speech of your schoolmates ever sound vulgar to you? Do you think there is any distinction to be made among various slang terms as to vulgarity?

Slang cannot be disposed of by calling it vulgar. Sometimes it is vulgar only in the old sense, in that it springs

from the people; not all slang is always disreputable or silly. On the contrary, it may be graphic and vivid, gay and humorous. Illustrations are of little service, because almost all slang is local and temporary. The best guide is a due sense of fitness and the realization that an excessive use of any slang term soon deprives it of whatever vitality it may have.

Practice

1. Write an accurate report of a short conversation in which you have recently taken part. Does it contain any slang? Have you any conclusions to report as to the conversational habits that you are forming?

2. Prepare a two-minute talk on the use of slang. Use illustrations.

Slang may mean either vulgarity or poverty of ideas.

51. WORD CHOICE

In addition to a sufficient supply of words we need also to make an intelligent choice of words. The guide for the selection of words is their fitness to the speaker, to the hearer, and to the subject or occasion.

Practice

1. Suppose that you are to address your class on the fitness of the American celebration of Independence Day. In the class there are some pupils of Russian and Italian parentage and one of English birth. Write eight or ten sentences that shall tell truthfully and definitely why you rejoice in the celebration of Independence Day. Try to awaken the patriotism of the foreigners for their adopted country,

and to make the English pupil feel that you do not ignore his probable point of view. After you have written these sentences, make lists of the words and expressions which you have chosen particularly to get the desired effect.

2. Write a brief appeal to other pupils just entering the school to induce them to take a more enthusiastic part in the school activities. Be friendly; do not be flippant. What words have you discarded? What words did you put in their places?

3. Write three sentences of advice to the freshmen, to be printed in the school paper at the beginning of the term. What words did you particularly depend upon to drive home your advice?

4. Write a letter to your teacher or to the principal of your school, asking in a direct, respectful, and convincing manner for some favor or privilege for your class. Point out which words you feel to be most suitable.

5. How many words have you gathered from these exercises for your permanent list?

To be effective, words must be chosen to fit particular needs.

52. DEFINITIONS

Definitions should be fittingly expressed. In the first place, a definition should correspond to the grammatical character of the term defined.

Wrong: A *chair* is made to sit on.
Right: A *chair* is a seat.

Wrong: To *fumble* is a confused motion of your fingers.
Right: To *fumble* is to feel about clumsily with your fingers.

Wrong: *Rebellious* means to refuse to obey authority.
Right: *Rebellious* means resisting authority.

Without reference to a dictionary, define each of the following by a term that is grammatically fit:

house	camera
tyrannical	to vote
graceful	to manufacture
harsh	to write

A definition must fit the grammatical character of the word that is defined.

The definition of "chair" on the opposite page is not complete. A complete definition must first place the idea in the class to which it belongs and then tell what distinguishes it from other ideas of the same class. "A chair is a single seat with a back." It belongs to the general class seats; it is separated from sofas, stools, and other seats by the expressions "single" and "with a back."

Practice

1. Without consulting a dictionary, try to make an accurate and complete definition of at least one word in each of the following groups. Be sure to use fitting grammatical terms. The class will decide which definitions are satisfactory.

rocking chair	orange	rectangle
table	grape	tennis
desk	angle	football
apple	triangle	baseball

2. Select two words from your own vocabulary. Define them without mentioning them. Suppose the word were chair. Say, "I am thinking of a seat with a back, intended for one person. What am I thinking of?" If your definitions are complete, and are expressed in fitting terms,

your classmates can determine at once what the words are.

Definitions must be so accurate that they cannot be misunderstood; that is, they must exactly fit the terms defined.

53. SYNONYMS

Sometimes choice must be made among words that are the same or almost the same in meaning. We call such words **synonyms**. Examine the groups given below. Using the dictionary, make sentences for all the words. Are the members of a group always interchangeable? Explain as well as you can your reason for using each one as you have.

nice
exact
discriminating

house
residence

politician
statesman

amount
number
quantity

universal
total

lady
woman

robe
dress

apt
likely
liable

common
frequent
general

grand
lofty
imposing

What advantage do you think there is in having a good stock of synonyms? Add to your permanent word list any new ones that you have learned.

How much has your permanent word list grown since you began the study of this chapter?

Study synonyms and select them carefully on the ground of fitness.

54. TERMS OFTEN CONFUSED IN USE

1. *Affect effect*

" Affect " is a verb; " effect " may be either a verb or a noun. Depend upon the meaning for the correct prefix. " To affect " is to modify something already existing; " to effect " is to cause or produce something that did not previously exist. An " effect " is a result.

The Gulf Stream greatly *affects* the climate of Great Britain.

An expected change in the tariff *affects* manufacturing industries.

The United States *effected* sanitary reform in Havana.

The English government has not yet been able to *effect* its purpose to establish home rule in Ireland.

One *effect* of European immigration into the United States is the cosmopolitan character of our population.

2. *Accept except*

" Accept " is a verb; " except " is a verb or preposition.

" To accept " is to take willingly; " to except " is to omit or to exclude, or not to take.

Washington would not *accept* a third presidential nomination.

Ivanhoe is the most popular of Scott's novels; I except none.

Neither slavery nor involuntary servitude *except* as a punishment for crime is allowed in the United States.

3. *Counsel council*

" Counsel " is advice. It may be used as a verb, meaning to advise.

A " council " is a group of people gathered for deliberation in order to give advice or counsel.

Portia says that Nerissa gives her good *counsel.*

Nerissa *counsels* Portia to be contented.

A *council* of class representatives may be called to consider some question of student government.

4. *Real very*

" Real," meaning actual, and " very," meaning extremely, are often confused. Real does not mean very. We may be very hot, or very tired, or very good; we are not real hot, or real tired, or real good.

5. *Let left*

" Let " means allow or allowed; " left " (past tense of leave) means withdrawn from, or departed from. "Left " does not mean allowed.

" My mother *lets* me go " means that she allows me to go.

" My mother *let* me go " means that she allowed me to go.

" Leaves " and " left " cannot be used in these statements.

" My mother leaves (or left me) " means that she goes away from me, (or did go away). No idea of permission belongs to the verb leave (left).

6. *Between among*

" Between " refers to two; " among " to more than two.

Trade *between* this country and Porto Rico should be as free from restrictions as that *among* the several states of the United States.

7. *Between one after each*

The first of these expressions is mistakenly used for " after each." A space or a line separating a succession of written sentences is between two sentences; it is after each sentence.

8. *Loose lose*

Notice that " s " in " loose " sounds like " c "; in " lose " it sounds like " z."

" Loose " is generally an adjective, meaning unfastened; it may also be a verb, meaning to untie or to unfasten. " Lose " is a verb.

The book has a *loose* cover.
A *loose* window rattles in the frame.
A *loose*-leaf notebook is convenient.
Loose the dog's chain.
Loose the boat from the moorings.
If one team is to win, the other must *lose*.
A man can better afford to *lose* his money than to *lose* the respect of his fellow citizens.

9. *Most almost*

" Most " means greatest, highest, most important; the largest number or quantity, a majority.

" Almost " means nearly, all but, for the most part.

Wrong: I *most* caught the train.
Right: I *almost* caught the train.

Wrong: They *most* all came to the party.
Right: *Most* of them came to the party.
Right: *Almost* all of them came to the party.

Wrong: *Most* all men desire wealth.
Right: *Most* men desire wealth.
Right: *Almost* all men desire wealth.

10. *Balance remainder*

" Balance," in commercial usage, means the difference between the debit and credit columns of an account. It does not mean remainder.

Wrong: We spent the *balance* of the time discussing politics.
Right: We spent the *remainder* of the time discussing politics.

Wrong: The *balance* of the stock was sold at cost.
Right: The *remainder* of the stock was sold at cost.
Right: The July *balance* shows two hundred dollars to Mr. A's credit.

11. *Shall will*

Simple futurity is expressed by " shall " when the subject is in the first person; by " will " when the subject is in the second or third person.

You and Mary *will* probably find the work easy, but I fear that I *shall* find it hard.

" Will " with the first person expresses determination on the part of the speaker. " Shall " with the second and third persons indicates that the speaker is in control of the action of the subject of the verb.

"I *will* not go," said John. "You *shall*," replied James. "I *will* not," insisted John; "Henry *shall* go instead."

A promise is expressed by " will " with the first person.

I *will* meet you at half past two.

Expressions of pleasure and appreciation, as " I *shall* be glad to come "; " He *will* be pleased to accept," are to be regarded as simply future. One does not determine to be pleased.

In a question, " will " is never used with the first person. " *Shall* I find you at home? " With the second and third persons, " shall " or " will " is used according as " shall " or " will " is expected in the answer.

Shall you be at home to-day? I *shall.*
Will you give me your word? I *will.*

12. *May can*

" May " implies permission; " can " implies ability.

You *may* swim if you *can.*
You *can* leave school early; but you *may* not do so without special permission.

13. *From off of*

John gets a book " from " Tom; he buys a hat " from " Mr. Smith; he borrows a bat " from " Jim; he gets ten cents " from " his father.

" Off of " is an incorrect expression when used in place of " from " and applied to a person.

14. *If whether*

" If " and " whether " both imply uncertainty, but " whether " is followed by " or not," expressed or understood.

He will come *if* he can.
I do not know *whether* he will come *or not*.
If he keeps his word, he will come by ten o'clock.
Whether he will come (or not) depends upon his sincerity.
If the operation is correctly performed, the result will be satisfactory.
Until the operation is completed, we cannot tell *whether* it is correct (or not).

Mistakes in using words are often ludicrous. No misuse of them is so dangerous as that arising from a knowledge of the form of the word without a realization of its meaning. In the play called *The Rivals*, Sheridan has created a character whom he names Mrs. Malaprop. Here is one of her speeches:

Observe me, Sir Anthony. I would by no means wish a daughter of mine to be a progeny of learning; I don't think so much learning becomes a young woman; for instance, I would never let her meddle with Greek, or Hebrew, or algebra, or simony, or fluxions, or paradoxes, or such inflammatory branches of learning — neither would it be necessary for her to handle any of your mathematical, astronomical, diabolical instruments. — But, Sir Anthony, I would send her, at nine years old, to a

boarding school, in order to learn a little ingenuity and artifice. Then, sir, she should have a supercilious knowledge in accounts; — and as she grew up, I would have her instructed in geometry, that she might know something of the contagious countries; — but above all, Sir Anthony, she should be mistress of orthodoxy, that she might not misspell, and mispronounce words so shamefully as girls usually do; and likewise that she might reprehend the true meaning of what she is saying. This, Sir Anthony, is what I would have a woman know; — and I don't think there is a superstitious article in it.

Do you understand her name? If not, look for the word in the dictionary. Do you see why her conversation was described as full of "select words ingeniously misapplied"? Can you replace any of them with the correct word? Notice the similarity in sound between progeny and prodigy, for example.

Be sure to use words in their right places; that is, in the places in which they fit.

55. WORD CONSTRUCTION

Perhaps the most interesting discoveries about words are made when you begin to see that they have stories back of them. Did you know that *god* and *good* are the same word changed in pronunciation? Or that *language* really means *tongue?* Or that we call a *bondman* a *slave* because in ancient times people called Slavs were often captured by the German tribes? Or that *lady* once meant the kneader or maker of the loaf, while *lord* meant the keeper of the loaf? You see that, in the old sense, the lady is the one who provides food for her household, and the lord or gentleman is the one who protects the household.

The dictionary will tell you that *bank* originally meant a bench or counter, and was used particularly to designate

a table used by a money changer. When modern business developed the need for an institution devoted to the care, exchange, and issue of money, it was natural to keep the old word. When you see an impressive modern building and are told that it is a bank, remember that the word is used because it was the name of the money changer's table that stood outside of little shops in old-time cities.

If you look for *coroner*, you will find that he used to be a very important person and was called the crowner; that is, the king's (or crown's) officer.

Again, look for *curfew*. It took its name from two words meaning "cover" and "fire." After the "cover-fire bell" rang at nightfall, no one was expected to leave his house.

Practice

1. Look in an unabridged dictionary and see what you can learn about the story back of each of the following italicized words. Read everything about each word and then answer the question. Note the pronunciation, part of speech, foreign words out of which it is made, definitions, and illustrations.

Parliament. Why should a legislature be called a parliament?

Lieutenant. Why is that the name invented for one who exercises authority in place of another, as in the case of a lieutenant-governor?

Green. Why do people say that an inexperienced person is green?

Palace. How did we come to use that term for a large, stately dwelling?

Fresh. Why is a forward or impertinent person sometimes called fresh?

Library. Why is that name given to a collection of books?

Scholar. Why do we call a pupil a scholar?
Municipal. Why do we say municipal affairs when we mean city affairs?
Northward. Why do we find the word *ward* in certain words?
Orient. Why is the east called the Orient?
Mediterranean. How did the name originate?

2. From the following list select the five words that are most interesting to you. Add one or two others that you hear or use frequently and would like to know about. Using the dictionary, make questions that will require something of the story connected with the words. Exchange in class and discuss as your teacher directs. Add the unfamiliar or interesting words to your permanent list.

bicycle	trophy	police
tricycle	sequel	jury
pedal	salary	thermometer
stenography	regal	stentorian
trolley	dentist	twilight
vocational	capital	aëroplane
pageant	capitol	hydroplane
vulgar	literary	telephone
cosmopolitan	manufacture	telegram
athletic	manuscript	noon
nautical	diplomatic	automobile

In using the unabridged dictionary you have seen that many of our words are derived from other English words, or from Latin, Greek, French, German, and many other languages. Often one word is made out of several words and syllables. We call the most important of these word elements the **root** or **stem** of the word; if a syllable is put before the root it is called a **prefix**; if a syllable is put after the root it is called a **suffix**. The word may have one, two, or all three of these elements; and it may have more than

one prefix or one suffix. In combining the elements, letters and syllables are often omitted or modified.

Use the dictionary and get the accepted meaning of these words. Compare it with the literal meaning. Is the connection clear? Notice that the accepted meaning in the dictionary is always expressed in the proper grammatical terms; that is, a noun is defined by a noun, a verb by a verb, an adjective by an adjective, etc.

Word	Prefix Meaning	Stem Meaning	Suffix Meaning	Literal Meaning
reject	*re* back	*jact* throw	_____	to throw back
advent	*ad* to	*vent* come	_____	a coming to
peninsula	*pene* almost	*insula* an island	_____	almost an island
postscript	*post* after	*script* write	_____	an after-writing

Word	Prefix Meaning	Stem Meaning	Suffix Meaning	Literal Meaning
visible	_____	*vis* see	*ible* able	able to be seen
debtor	_____	*debit* owe	*or* one who	one who owes
verify	_____	*veri* true	*fy* make	to make true

Word	Prefix Meaning	Stem Meaning	Suffix Meaning	Literal Meaning
abruptly	*ab* away	*rupt* break	*ly* like	in a manner like breaking away
promotion	*pro* forward	*mot* move	*ion* the act of	the act of moving forward
contradiction	*contra* against	*dict* say	*ion* the act of	the act of saying against
profusion	*pro* forth	*fus* pour	*ion* the act of	the act of pouring forth

Add the literal meanings of the words in the list below, remembering to make such definitions as fit the part of speech. Next consult the dictionary and compare the literal and the accepted meanings. Do you see the connection between them?

Word	Prefix Meaning	Stem Meaning	Suffix Meaning	Literal Meaning
connection	*con* together	*nect* bind	*ion* act of	?
familiar	————	*famil* family	*iar* pertaining to	?
permanently	*per* through	*man* remain	*ent* *ly* ing like	?
interlinear	*inter* between	*line* line	*ar* pertaining to	?

On pages 399–408 you will find material for further study of word construction.

56. SPELLING

Familiar Words often Misspelled

1. abscess
2. absence
3. accommodate
4. all right
5. altar
6. angel
7. antarctic
8. athletics
9. auxiliary
10. balance
11. banana
12. barbarous
13. becoming
14. beefsteak
15. beetle
16. beginning
17. believe
18. benefited
19. brakeman
20. business
21. cemetery
22. clothes
23. column
24. comparative
25. current
26. describe
27. development
28. disappoint
29. dissipated
30. dozen
31. embarrass
32. excellent
33. Filipino
34. forty
35. grammar
36. grateful

37. grievous
38. hear
39. height
40. here
41. kerosene
42. leisure
43. library
44. mackerel
45. Manila
46. marriage
47. measles
48. messenger
49. misspell
50. necessarily
51. ninety
52. oblige
53. occasion
54. oxygen
55. parallel
56. peaceable
57. perspiration
58. Philippine
59. picnicking
60. practical
61. precede
62. prejudice
63. privilege
64. procedure
65. proceed
66. professor
67. proof
68. proved
69. pumpkin
70. pursue
71. raisin
72. receive
73. recommend
74. repetition
75. rinse
76. salable
77. sandwich
78. seize
79. separate
80. shoulder
81. shriek
82. similar
83. solemn
84. sufficient
85. their
86. there
87. truly
88. Tuesday
89. twelfth
90. typewriting
91. umbrella
92. until
93. usage
94. vaccinate
95. vanilla
96. village
97. volume
98. wagon
99. which
100. writing

Less Familiar Words often Misspelled

1. abhorrence
2. accelerate
3. accessible
4. adaptability
5. aëronaut
6. æsthetic
7. alpaca
8. annuity
9. ascetic
10. asphyxiate
11. asthma
12. cameos
13. caste
14. chagrin
15. chloroform
16. choleric
17. competition
18. complement
19. compliment
20. conceive
21. conscientious
22. consensus
23. controversy
24. convalescent

25. culinary
26. deficit
27. degradation
28. dependent
29. disintegrate
30. Don Quixote
31. draft
32. ecstasy
33. Elizabethan
34. equivalent
35. exhilarate
36. facsimile
37. Fahrenheit
38. feudalism
39. filibuster
40. gauge
41. gratis
42. harass
43. heinous
44. hypocrisy
45. immaterial
46. imminent
47. increment
48. indispensable
49. inveigle
50. irascible
51. iridescent
52. irresistible
53. Isaac
54. Isaiah
55. kaleidoscope
56. laboratory
57. labyrinth
58. lichen
59. lineament
60. macaroni
61. Macaulay
62. maintenance
63. mediocre
64. miniature
65. moneyed
66. monosyllable
67. neuralgia
68. obeisance
69. occurrence
70. oculist
71. opulence
72. oscillation
73. paralyze
74. permissible
75. Pharisaical
76. phenomenon
77. phlegmatic
78. plutocracy
79. pneumatic
80. pneumonia
81. polysyllable
82. propagate
83. ptomaine
84. reciprocity
85. rhythm
86. satellite
87. scarcity
88. secede
89. Sir Roger de Coverley
90. sleight
91. sophomore
92. stratagem
93. strategy
94. subtle
95. temperament
96. Teutonic
97. Thackeray
98. transference
99. villainous
100. weird

Practice

1. Read these two lists of words once. Your teacher will dictate either or both of them. If any word is entirely new to you, do not try to write it at this time. Compare what you have written with the book, and determine your

per cent of success estimated on the number of words that you wrote. Calculate the average success for the class. Do you consider it high or low? Were the words misspelled because you and your classmates do not ordinarily see and hear them? If not, what was the reason?

2. Arrange to keep in your notebook a list of words which you are determined not to misspell. Call it a "Never Again" list. Begin it with the words that you just now misspelled or omitted. Write them slowly, saying them aloud and dividing them into syllables; compare each with the book and memorize it as you do so. Prepare to have weekly tests on the entire list, twenty-five words at a time.

3. What did the class decide as to the chief reasons for failure in spelling familiar words? Did you discover that confusion about spelling often comes from imperfect and careless observation? After seeing a person, have you ever failed to recognize him with certainty at a later time? If so, you have probably said, "I did not take a good look at him, and I am not sure whether that is he or not." The same thing happens with words, except that we are more apt to think that we know them sufficiently when we only half recognize them.

4. Your teacher will designate ten pupils to go to the blackboard. Let the other members of the class successively read aloud ten of the following sentences. After reading a sentence once, slowly and distinctly, dictate to the pupils at the blackboard the italicized words. The pupil who dictates the word must decide whether it is correctly written.

After ten words have been written, your teacher will change the pupils at the board.

1. *Mining*, *manufacturing*, *commerce*, and *agriculture* are the *principal* occupations of civilized people.

2. Three English *sovereigns* have been *women*.

3. *Traffic* regulations *usually* give first right of way *to* people on foot.

4. Modern laundries are *equipped* with *stationary* tubs.

5. To *write* well in shorthand requires more than a knowledge of *stenography*.

6. In the United States a native *woman* who marries a *foreigner* is herself considered a foreigner.

7. In securing *their* own independence, the American *colonies* of Great Britain *won* greater freedom for all other English colonies.

8. In the House of Commons *there* are *too* many members for the *accommodations* provided.

9. The *capitol* is the most *prominent* building in the *capital* of the United States.

10. After his last great speech in *behalf* of the American colonies, Pitt was *borne* from the House of Lords in a dying *condition*.

11. Shakespeare says of the *autumn* trees that they are "*Bare*, ruined *choirs*, where late the sweet birds sang."

12. Stevenson wrote "A Song of the *Road*."

13. The discovery of gold in *California led* to the *development* of the Pacific States.

14. Wood is sold by the *cord*.

15. "Into the jaws of death *rode* the six hundred."

16. The Constitution of the United States does not give the *right* of *suffrage* to *women*.

17. The *college* crew *rowed too* far down the river.

18. Honest *principles* are *fundamental* to lasting success.

19. *Stationery* shops sell paper.

20. Shakespeare was *born* in April, 1564.

21. Pipes are made of *lead;* pencils are made of *graphite*.

22. *Forewarned* is *forearmed*.

23. The *cord* is wound around a reel.

24. If the interest is not paid, a *mortgage* is *foreclosed*.

25. Bonds *bear* interest; stocks pay *dividends*.

26. Harmonized *chords* make an *agreeable* accompaniment for a melody.

27. Injury to the vocal *cords* affects the quality of the voice.

28. The rights of both *capital* and labor must be protected.

29. Are *there* any pupils in the class who are careless about pronouncing *their* final consonants?

30. Why should all countries protect *their forests?*

Did any one at the blackboard have all of his list right? Who had the largest number right? Are any of the words unfamiliar to you? What are the reasons for failures? Did you ever say when one of these words was marked wrong on a paper of yours, "I knew that word"? You did not know it so well as you thought. You knew only the sound and that perhaps imperfectly; you did not know the form. The real trouble is that you did not look squarely at it, thinking about it when you read it. How many of these words must you add to your "Never Again" list? Add any other words that confuse you because they are pronounced alike or almost alike.

5. Prepare at home at least five sentences for each such word. Bring the sentences to class and discuss them with other pupils. See whether there is any word in the list that no one needed to put into his book.

6. With the help of the dictionary study the pronunciation of the words in the following list. Then your teacher will send a group of pupils to the blackboard. Other members of the class, successively, will dictate the words. If any one misleads the pupils at the board by a wrong pronunciation, let him take the crayon in place of one of the others.

manufacture	brethren	latter
lose	athletics	angel
pavement	herring	formerly

pattern	lantern	advice
radish	asparagus	prophecy
cherubim	chimney	heron
children	advise	formally
loose	angle	prophesy
later	February	respectfully

Was any word written correctly by all? What is the reason for the frequent misspelling of these words? Do you know any others in which the pronunciation causes you trouble in spelling? Add them to the words on the blackboard. Put all of the troublesome ones in your "Never Again" list.

Examine carefully and pronounce aloud every word that you try to learn.

All through the "Never Again" list keep tally by putting a check mark after the word every time you misspell it either in class or out. Each time you repeat a mistake try honestly to study that word again. Do not stupidly or carelessly let yourself be repeatedly caught in the same trap. After a month see which pupils in the class never have had to record a single repetition of a mistake.

7. Read the following list through once. Your teacher will dictate it to you. Open your book and see whether you made mistakes that are suggested by the part of the word underlined. A knowledge of the derivation of these words will help you to avoid mistakes in spelling them.

disappoint	repetition	persecute
disappear	absence	separate
misspell	business	mischievous
embarrass	benefit	barbarous
perspiration	accommodate	village
description	prosecute	dissatisfy

At a later recitation your teacher will dictate the list again. Have you every word right? If not, add to your "Never Again" list.

8. Have you ever heard any one say that something "bursted," or that some one was "drownded," or that some one "would of," or "had of" done something? What is the matter with these expressions? See whether you can find them in the dictionary. If not, something more than bad spelling is responsible for them. They are not English terms, but they seem to be, because they sound somewhat like the correct forms.

Write five sentences for "burst"; five for "drowned"; five for "would have." We may not say "had have." If you know that you are in danger of using any of these, be sure to add them to your "Never Again" list. For a week keep a record of these or similar non-English expressions that you may hear. Discuss them in class at the end of the week.

57. LEARNING TO SPELL NEW WORDS

Under the following heads write the words that you know now but did not know a year ago: Clothing, food, shelter, transportation, home life, studies, tasks, games, sports, recreations, inventions, religious exercises, business, general news, and information.

How many have you written at the end of fifteen minutes? Are you sure of the spelling of each one? Did you learn the spelling when you first heard the word? That is the time to fasten the spelling so that it will remain. When you meet a new word, try to see the written shape that it will take and to learn the correct pronunciation.

Ask another pupil to read his list aloud slowly. Stop him at the first word that is new to you. Ask him to write it on the blackboard and to tell you what it means. Add it to your own list.

Learning to spell and learning to pronounce are essential parts of learning to know a new word.

58. REVIEW

I. Word Supply:
   A. Using the dictionary.
   B. Realizing vocabulary limitations.
   C. Overworking words.

II. Word Choice:
   A. Fitting words to the need.
   B. Fitting definitions to terms.
   C. Choosing synonyms.
   D. Avoiding confusion of terms.

III. Word Construction:
   A. Word history.
   B. Word elements.
   C. Word meanings, derived and accepted.

IV. Spelling:
   A. Seeing words.
   B. Hearing words.
   C. Saying words.

The authors show above the framework of the chapter. Select one or more of the divisions or subdivisions and explain to the class what you have gained by the suggestions and exercises under that heading. You may be able to write a paper on some of these aspects of word study. Select points that really mean something to you. Do not generalize about them all. Be definite.

VI. HELPING THE EYES

Read the following aloud and as rapidly as possible:

he was a colonel of the old school and although suffering from chronic financial embarrassment he could always find the proverbial friend in need meeting an old comrade one day he asked the loan of five dollars i shall need it for a short time only a tradesman has grown rather insistent he said his friend had not five dollars in change but gladly pressed a ten dollar bill upon him the colonel expressed his thanks then asked and how is your charming wife today not at all well i am sorry to say was the answer and no appetite i ll venture perhaps some of these hot house grapes may tempt her whereupon he stopped at a near by stand purchased a basket of rare fruit paid the five dollars the dealer asked out of his newly acquired ten dollars and walked jauntily to the gate of his friends home carrying the basket

Doubtless you found the reading difficult. Imagine that all printed matter, and written, too, were in this form. Reading would then be hard work, would it not?

The selection is printed below as it actually appeared. Try reading it again. How much faster can you read it?

He was a colonel of the old school, and, although suffering from chronic financial embarrassment, he could always find the proverbial friend in need.

Meeting an old comrade one day, he asked the loan of five dollars. "I shall need it for a short time only; a tradesman has grown rather insistent," he said. His friend had not five dollars in change, but gladly pressed a ten-dollar bill upon him.

The colonel expressed his thanks, then asked, "And how is your charming wife to-day?"

"Not at all well, I am sorry to say," was the answer.

"And no appetite, I'll venture. Perhaps some of these hot-house grapes may tempt her."

Whereupon he stopped at a near-by stand, purchased a basket of rare fruit, paid the five dollars the dealer asked, out of his newly acquired ten dollars, and walked jauntily to the gate of his friend's home, carrying the basket.

— *The Youth's Companion.*

Mention all the devices for helping the eye which can be found in the second form of the anecdote.

Look up the meaning and derivation of the word "punctuation."

The man who gave us our system of punctuation marks was Aldus Manutius. No doubt you have heard of Aldine books. Learn all you can about the Aldine Press by turning in the encyclopedia to that name and also to Manutius. Prepare to tell the class what you have learned.

59. USAGE IN PUNCTUATION

Customs of writing change, much as those of dress do, and there is likewise some room for the exercise of individual taste. Nevertheless, all marks of punctuation, capital letters, indentations, underlinings, displays of titles, spacings, etc., are necessary parts of our written or printed language and hence must be conventional; that is, they must be matters commonly agreed upon.

The fact is that at the present time there is not much variation in punctuation among careful writers and publishers. When two persons agree as to the meaning of a sentence, they generally agree as to how it should be punc-

tuated. Marks of punctuation are for just that purpose, — to help convey the meaning. Every one, therefore, both for the sake of his writing and for the sake of his reading, should master the ordinary uses of the marks commonly employed.

Practice

1. Make a list of all the marks of punctuation that you can find in Chapters I and II. If there are any whose names you do not know, consult the following table:

Period	[.]	To mark the end of a sentence or of an abbreviation.
Comma	[,]	To mark breaks in a sentence.
Semicolon	[;]	To mark breaks in a sentence.
Colon	[:]	To mark breaks in a sentence.
Dash	[—]	To mark breaks in a sentence.
Marks of Parenthesis	[( )]	To mark breaks in a sentence.
Brackets	[[ ]]	To mark breaks in a sentence.
Double Quotation Marks	[" "]	To indicate a direct quotation.
Single Quotation Marks	[' ']	To indicate a direct quotation within a quotation.
Apostrophe	[']	To indicate the possessive case or the omission of a letter.
Hyphen	[-]	To unite the parts of a compound word or mark a break in a word at the end of a line.
Question Mark	[?]	To indicate a question.
Exclamation Point	[!]	To indicate an exclamation.

2. Write a series of brief statements describing the uses which you yourself make of such of these marks as you employ in your own writing.

3. What marks have you omitted from your personal list? Explain, if you can, the uses which are generally made of these.

60. RULES OF PUNCTUATION

Examine carefully the following summary of the more common uses of the marks of punctuation:

I. The Period

Use the period:

1. To mark the end of a declarative or imperative sentence.

All manuscripts should be carefully punctuated.
Correct the punctuation of your manuscript.

2. To complete an initial or an abbreviation.

Dr., Mr., lb., etc., St.

Per cent, from *per centum*, is an exception.

Omit the period after the title of a composition and after Roman numerals when they appear in the body of a sentence.

A Day at Home.
James II was king of England.

II. The Comma

Read each of the following examples aloud two or three times, being as careful as possible to give the exact sense. Decide in each case how the rule preceding the example applies. In doing this, you must be careful to employ the correct grammatical terms.

Use the comma:

1. To separate words, phrases, or clauses in a series.

Charles bought a whip, a brush, and a can of paint.
He took it, looked at it, and slowly opened it.

The long, monotonous, toilsome journey came to an end at last.

To look about him, to seize the trophy, and to dodge from sight required but a moment.

Note that both the comma and the conjunction are used between the last two members of the series.

2. To set off a long dependent clause which precedes its principal clause.

When one has an important task to perform, it is great economy of effort to set to work without delay.

3. To separate the members of a short compound sentence when the conjunction is expressed.

The members of the team did their best, but their opponents were too swift for them.

I am sure you had better accept this offer, for you will never have so good an opportunity again.

For as a conjunction should always be preceded by a comma.

4. To set off words, phrases, or clauses which are parenthetical or which break the grammatical continuity of the sentence.

a. Words in direct address.

Friends, I will speak briefly.

Please come over, Jack, and make one of our party.

b. Appositives, with their modifiers.

The Literary Digest, a weekly newspaper published in New York, is a good source of information as to current events.

c. Nonrestrictive phrases and clauses, those which could be omitted without destroying the main thought.

My uncle, who is a great traveler, tells many interesting facts about the countries which he has visited.

The Courier, published later than usual, did not appear until after the concert had been given.

d. Introductory and parenthetical expressions, such as *however, I think, in a word, he said*, etc.

It would be well, however, for you to attend to this matter yourself.

"Arrange a case for him," said he, "and we'll see whether he can do anything."

When *however* is used as an adverb, it is not set off.

However weary he might be, he never failed to respond cheerfully.

5. To indicate the omission of words. (See page 285.)

107 Arlington Ave., March 4, 1916.

Washington is called the father of our country: Lincoln, its savior.

6. Before a direct quotation, unless it is very long and formal.

He answered promptly, "I do not know."

7. In special cases to prevent misreading or to give emphasis.

We at once set out to explore, our chief object being to hunt for ferns.

We wanted to arrive early, and succeeded.

III. The Semicolon

Use the semicolon:

1. Between principal clauses that are not joined by a simple conjunction like *and* or *but* and that are too closely related to be treated as separate sentences.

Charles is not in school now; he has taken a position in an office.

2. Between the principal clauses of a compound sentence when those clauses are long or when either contains a comma.

If I had heard this report beforehand, I should not have tried to see Mr. Jackson; but, being ignorant of his misfortune, I went on innocently and suffered a severe rebuke.

3. Before *namely*, *e.g.*, *viz.*, and *i.e.* when used to introduce examples of statements made in the preceding part of the sentence. Note that these expressions are followed by commas. Look in the dictionary for the origin and meaning of each of them.

He gave some very convincing reasons for this; namely, that the cost is too great, that the time is too short, and that there is no one at hand who is able or willing to undertake the work.

Our school has undertaken many new enterprises; *e.g.*, we have made arrangements for a printing press and for a lunch room to be conducted by the students.

IV. The Colon

Use the colon:

1. After the salutation in a business letter.

My dear Sir:

Some good writers place no mark of punctuation after the salutation; some use a comma only, or the comma and a dash.

2. Before an enumeration or an illustration.

The officers elected were as follows: president, vice president, secretary, treasurer, etc.

3. In writing the time of day in figures.

The program begins at 9 : 30 A.M.

4. Before a long formal quotation.

The person addressed rose slowly and said: "The real reason was not at all as you suppose. I had not even heard of the affair. Now that it has been called to my attention, I will take action at once."

In general the colon means that something is to follow.

Practice

Punctuate each of the following passages and prepare to give, in each case, the reason governing your choice of punctuation marks:

1. If you do not know how to pronounce the word consult the dictionary
2. These Sir are my reasons for supporting this cause
3. He called for his pipe he called for his bowl and he called for his fiddlers three
4. The attack took every one by surprise it was so unexpected
5. My watch which had dropped from my pocket and was lying in the edge of the water was still running
6. The scene that was being presented at the moment was very familiar it was the casket scene in the *Merchant of Venice*
7. I had often heard of this strange little gentleman but I had never before had the pleasure of seeing him
8. That boat said he is not seaworthy
9. My work in English is very different from my other studies it consists mainly in speaking and writing about subjects drawn from my experience for example I spoke the other day on how to make a blue print
10. In the vase on the table drooped a bouquet of pink carnations her favorite flowers
11. One bright morning a hay wagon was seen going down the road followed by two greyhounds

12. He was taken to a restaurant where he was served with boiled eggs rolls and coffee

13. The garret intended only as a repository for old furniture and empty trunks was dark and dusty

14. They had retired hastily from the scene leaving behind not a few articles of personal apparel which had been overlooked in the excitement of the moment

15. The hill being very precipitous the party found it necessary to give up the attempt to climb it and decided to go round by the village

16. Either she will be here in the morning or her sister will come in her place

17. You have no right to demand this but I will grant it as a favor for the sake of old times

18. We were obliged however to stay at home

V. The Dash

Use the dash:

1. When a sentence is abruptly broken off before its completion.

It was a very complicated situation. He had — but why should I attempt to explain it?

2. Before a repetition or modification having the effect of an afterthought.

We got down the hill with all possible speed — slid down, in fact.

3. As a substitute for the marks of parenthesis.

Whenever I attempt to speak in public — which I do very seldom — I am badly frightened and sit down all a-tremble.

The practice of substituting dashes for periods and for other marks of punctuation is slovenly and should be avoided.

VI. Marks of Parenthesis

Use marks of parenthesis:

To inclose a strongly subordinated element of the sentence.

As I mounted the steps (my visit had been announced) I imagined I saw curious faces peering out from behind the shades.

Marks of parenthesis should not be used to eliminate words. Erase them, or draw a line through them.

VII. Brackets

Use brackets:

1. To inclose matter supplied by the editor and not in the original text.

This privilege he [the teacher] refused to grant.

2. To rectify a mistake or to add an explanation.

[His other books had dealt entirely with mathematics. — Editor.]

[This paper was read before the Euterpean Society.]

VIII. Quotation Marks

Use double quotation marks:

1. To inclose a direct quotation.

"My reason for doing this," he explained, "is to prevent a possible misunderstanding."

Alice chewed her pen reflectively and then continued: "A great change had taken place. He recognized none of the houses and began to believe he had mistaken the neighborhood."

"The speaker quoted at this point the well-known words of Jackson, 'The way to resume is to resume.'"

Note that a quotation within a quotation is inclosed in single quotation marks.

When a quotation consists of two or more paragraphs, quotation marks are placed at the beginning of each paragraph and at the close of the last one.

2. To set off the title of an article, of a poem, of a book, or of a magazine. More often, however, titles are printed in italics.

He was reading Browning's "Incident of the French Camp."

IX. The Apostrophe

Use the apostrophe:

1. To distinguish the possessive form of nouns.

Stevenson's *Treasure Island* is a capital story of adventure.
He took good care of his brother's interests.

2. To indicate the plural of letters, figures, and other symbols.

Dot your i's, cross your t's, and make your 2's and your +'s more plainly.

3. To represent omitted letters.

He doesn't know how to write such forms as *can't, it's, 'phone, ne'er, sec'y*, etc.
We arrived at two o'clock in the afternoon.

X. The Hyphen

Use the hyphen:

1. To join the parts of a compound word.

Twenty-five is one fourth of a hundred.
It was self-evident that the governor-general was a man of common sense.

Usage in the case of the hyphen is very arbitrary and irregular. When in doubt consult the dictionary.

2. To mark a break in a word at the end of a line.

In a manuscript only the longest words should be broken; it is more satisfactory to write the whole word at the beginning of the next line. In case of word breaking, care should be exercised to divide the syllables properly. Double consonants are usually separated. Otherwise be guided by pronunciation. Frequently it is necessary to consult the dictionary.

XI. The Question Mark

Use the question mark:

1. To indicate the close of a direct question

"Why do you think so?" he asked.
Could a better, a more certain, plan be devised?

2. In parenthesis to indicate doubt.

At the same time John Alvary, Peter Syburt, Christopher Boston, and William (John ?) Stuck were appointed appraisers.

XII. The Exclamation Point

Use the exclamation point:

1. To mark the close of a sentence expressing strong feeling.

Would that I had been faithful to my task!
"Why consider that at all!" he cried eagerly.

2. To give force to interjections and exclamatory phrases.

Hurrah! To-morrow is a holiday.
Oh! how could you do it!
"Good boy!" they shouted.

The *O* of direct address is never followed by a punctuation mark.

Use marks of punctuation only when they are really necessary to help the eyes of your readers.

Practice

Punctuate each of the following passages and prepare to give, in each case, the reason for each mark used:

1. Learn how to arrange your ideas in logical sequence nothing in composition is more important

2. He did not understand the directions the fact was that he had not heard them

3. There are two principal sources of topics for conversation namely the world of books and the world of action

4. The reasons which he gave were as follows first more time is needed for lunch second pupils study better in school than at home third there should be greater opportunity for gymnastics

5. The captain listened quietly until his visitor had finished and then said You are entirely mistaken I have never even heard of your friend much less injured him

6. The old adage Chickens will come home to roost seems to have proved true in your case he said laughing

7. These stirring tales the chief amusement of the evening camp fire are filled with the peculiar beliefs and customs of the savage islanders

8. It is a useless sacrifice it will leave no chance to retreat it will but why pile up arguments

9. The talk was full of parentheses digressions not punctuation marks of course and kept the audience laughing even if somewhat confused as to the points the speaker meant to emphasize

10. Hurrah he cried now we can take a long trip up the lake and try the fishing at the mouth of Grays Run Be ready at three oclock

11. The better grades are marked eighty seven cents a yard said the clerk They are worth the extra cost however both in appearance and in wearing quality Shall I show you samples of them

61. THE USES OF CAPITALS

Examine the following summary of the more common uses of capital letters:

Use a capital letter:

1. To begin the first word of every sentence.

The game was very interesting. We stayed so late that it was dark before we reached home.

2. To begin every proper noun or adjective.

Every American rejoices in the triumph of freedom.
He grew up in the West. (Cf. Go west a mile and then south.)

3. To begin the first word of every direct quotation.

The captain shouted, "Lower away!"

4. To begin the first word of every line of poetry.

He prayeth best who loveth best
All things both great and small.

5. In writing the pronoun *I* and the interjection *O*.

O Beautiful! my Country! ours once more!

6. To begin the first word of every part of an analytic outline.

A. Look well to your speech.
  1. The reasons for looking to one's speech are:
    a. We speak more than we write.
    b. Speech predominates in great literary epochs.
    c. Opportunities for practice in speech are open to all.
  2. Three qualities to seek are:
    a. Accuracy.
    b. Audacity.
    c. Range.

B. Welcome every opportunity for writing.

7. To begin every word in the title of a book or theme except articles, demonstratives, conjunctions, and prepositions.

The Life and Times of Abraham Lincoln.

8. To begin each noun in the salutation of a letter.

My dear Charles,
My precious Mother,

62. ITALIC

Use italic:

1. To give emphasis.

This was exactly what he did *not* desire.
Remember that *the clutch must always be thrown off* before you apply the brakes.

2. To set off a title, passage, or word from the context.

He was reading Lockhart's *Life of Sir Walter Scott.*
This was signed, Arthur Wakefield, *Secretary.*
Resolved: That we urge all pupils to subscribe to the school paper.

63. REVIEW PRACTICE

1. Write in your notebook the heading "The Uses of the Comma." Then select from your own themes, or from books, good examples of each use explained above. First copy the rule in your notebook and then write under it your examples.

2. Compile in a similar way examples of the uses of each of the other marks of punctuation and of the uses of capitals.

3. Give the reason for each mark of punctuation in the following examples, all of which were written by students:

When he laughs I know he is enjoying himself, for he throws back his head.

My Uncle Jack used to say that a family, to be complete, should consist of a father and a mother, a son and a daughter, and a dog.

The miners at this place have to be watched carefully; some of them would willingly steal the gold, put it in their boots, and afterwards sell it.

Slowly up the winding road toiled a country doctor's worn, wet horse, pulling after him a buggy and the doctor, well shielded from the weather.

To the south and east stretched hill after hill, blue-gray through the falling rain. Just below, a valley nestled, warm and silent in the shadow of the hills.

The southern shore of the river lay open, with the exception of a few bushes, and stretched far off to the south, where clumps of trees here and there broke the never-ending horizon line.

Moreover, instead of wearing quantities of odd jewelry, as we have been led to suppose, their ornaments consist of only one or two articles, perhaps a bracelet around the wrist and another around the ankle.

Cows appeared on the hillsides; birds flew about and twittered in the trees; a small gray snake slid through the grass; a rooster sprang across the road; the farmers opened their doors and stood in the doorways; the doctor unfastened his leather curtains and his horse moved on.

A Winter Scene

The purple blur in the west faded rapidly, and the dark, heavy clouds, which had been threatening for some time, closed down. Then the snow began to fall softly. Like little warriors the snowflakes fought their way to the cold, damp ground, and there nestled together, making a beautiful, snowy covering.

As the day wore on, the storm ceased and "the darkness fell from the wings of night." Then the moon began to come from behind the dark, fading clouds, and in all its glory it cast its silver rays upon the glistening snow, and smiled as the gleaming stars lit up the slumbering world.

A Sad Story

My next-door neighbor had a rooster which set up to be the rival of mine. It is a strange thing that creatures living side by side, instead of cultivating friendship and good feeling, should become envious, jealous, and quarrelsome.

At first the rival roosters were satisfied with trying to see which could crow the louder, and it really seemed as if they would split their throats in the contest. Then they began to try to see which should wake up and crow first in the morning, and in this strife they would often begin at two o'clock; and lest one should get advantage over the other, they kept crowing till sunrise.

So long as things were confined to crowing, no serious evil followed; but from crows the rivals came to blows. One day they began crowing at each other. By and by my rooster got angry; so he mounted the fence, flapped his wings, and crowed a most tremendous crow. Upon this the other gave him a regular challenge to fight. Wings, spurs, and beaks, all were put in action. They fought like tigers, and when neither could stand, they held on to each other and lay panting on the ground. At last they got up. One marched one way, and the other, another.

The best my rooster could do was to get under a small tree, and there he took lodgings for the night. But, alas! the weather was bitter cold, and the poor thing was dead in the morning. My neighbor's rooster saw the poor fellow lying in the snow; so over the fence he flew and began a most furious assault upon the lifeless body. After beating it for about five minutes, the creature paused, then drew himself up to his full height, and crowed. With proud strides he marched off to his flock of hens, as the hero of all outdoors.

Adrift in the World

One cold, frosty morning in January I was startled by a knock at the kitchen door. On opening it, I beheld a man about sixty years of age. His face was thin and haggard, and there was a look of wistfulness in his mild blue eyes as he asked for something to eat.

When young, he must have been a well built man of medium stature. No doubt life had dealt harshly with him, for now he was bent and worn. He had a long, white beard, and his silvery hair formed a halo around his head. His clothes, though shabby, were neat and clean.

I asked him to come in, and placed a chair near the fireside, where he could warm his benumbed fingers. I then prepared a substantial and appetizing breakfast, which I set on a small table before him.

When he had finished, he turned to me and said, "Perhaps you would care to hear a little of my history."

I nodded my head, for I was interested in him. He then told his story.

"My parents were wealthy, and being an only child, I was petted and pampered. When twenty-one, I fell into bad company and brought disgrace on my family. My parents soon died and I squandered all my money. Since then I have been drifting over the globe. To-day I am an outcast in a world of hardship."

He thanked me, but refused the shelter I offered him and went his way. I often think of him, and wonder how many more like him are adrift in the world.

4. Give the rules for each mark of punctuation and for each capital letter in such passages in this book as the teacher may designate. The following chapter will be found particularly interesting and profitable.

5. Read each of the following passages aloud and decide how to punctuate and capitalize it. Be prepared to defend your decisions. Beware of putting a comma at every

place where you pause in reading. Pauses and commas often fail to coincide.

Who was Surprised

hell6 who s there he called out speak or i ll turn the dog loose for a moment an age it seemed to him no one answered then a shrill voice piped up its only tom and bundy you see mr shaw we didnt notice how late it was getting and so before we got the boat stowed away it became too dark to see the paths please excuse us we didnt mean to disturb you

It could have been Worse

The boys carefully avoided the main traveled roads for they wished no one to discover how their ill fated expedition had turned out they were destined however to suffer still another disappointment as they turned the corner only a few rods from home they came face to face with the Dominie himself having no alternative they decided to make a full breast of it told the whole story and to their infinite surprise were forgiven on the spot I will let you off this time said the Dominie you have evidently had punishment enough

The Primitive Story Teller

There he stands one brown arm extended head thrown back wholly absorbed in the tale he is so vividly relating to the little group huddled together there in the desert there is something grimly majestic about that gaunt grizzled arab in his white garb he holds his listeners spell-bound while he weaves perchance some weird old half-forgotten legend of the days when the world was young or some stirring border tale of warring tribes and blood-thirsty chieftains the long staff in his hand suggests a journey just complete a return from among strange peoples in far countries the young men in the group about him are tense and thrilled to hear of his adventures his wanderings his miraculous escapes and his hard-won victories

See this picture it takes us back to the days of savagery days before the world had its corners polished off it will amply repay a trip to the art room the wildness and vigor of it will at once be driven home to you and it will give you a truer concept of the place the story teller holds in the world.

A Possible Crusade

It is a palace of education said M F Buisson do you agree with him yes you will say the beautiful grounds and the massiveness of the architecture of the building all justify his remark we have a beautiful school but leave the front entrance and look down a side hall you will see long rows of lockers with papers falling out at the bottom or hanging over the top and dust everywhere in the basement there are candy papers at every turn besides other runaways from refectory tables is this palatial that candy paper may be yours or probably that is your untidy locker if you see a paper or anything else that will make the hall or classroom untidy get rid of it be socially efficient make our school a real palace of education help keep the high school clean

Tis True

W D Howellss the mouse trap must be rewritten this is how his heroine acted in victorian times

Oh oh oh she shrieked and in a moment she was up on a chair with her skirts gathered tightly about her

Help somebody anybody help she shrieked again and began to jump about hysterically the poor little mouse looked up very innocently at the woman of a few years ago and probably thought reader we leave it to you

This is how it is done at brookside high school

Oh oh oh isnt it just too cute wont somebody give the poor little mouse something to eat and one of us threw down a crumb and as the little mouse quietly munched at it what do you suppose he thought of the woman of to day this little mouse was the guest of the weekly staff you see it is a strong staff

VII. TELLING A STORY

An Adventure with Indians

My only adventure with Indians was in the course of a solitary trip to the north and east of our range, to what was then practically unknown country, although it now contains many herds of cattle. One morning I had been traveling along the edge of the prairie, and about noon I rode Manitou up a slight rise and came out on a plateau that was perhaps half a mile broad. When near the middle, four or five Indians suddenly came up over the edge, directly in front of me. The second they saw me they whipped their guns out of their slings, started their horses into a run, and came on at full tilt, whooping and brandishing their weapons. I instantly reined up and dismounted.

The level plain where we were was of all places the one on which such an onslaught could best be met. In any broken country, or where there is much cover, a white man is at a great disadvantage if pitted against such adepts in the art of hiding as Indians; while, on the other hand, the latter will rarely rush in on a foe who, even if overpowered in the end, will probably inflict severe loss on his assailants. The fury of an Indian charge and the whoops by which it is accompanied often scare horses so as to stampede them; but in Manitou I had perfect trust, and the old fellow stood as steady as a rock, merely cocking his ears and looking round at the noise.

I waited until the Indians were a hundred yards off, and then threw up my rifle and drew a bead on the foremost. The effect was like magic. The whole party scattered out as wild pigeons or teal ducks sometimes do when shot at, and doubled back on their tracks, the men bending over alongside their horses.

When some distance off they halted and gathered together to consult, and after a minute one came forward alone, ostentatiously dropping his rifle and waving a blanket over his head. When he came within fifty yards I stopped him and he pulled out a piece of paper — all Indians, when absent from their reservations, are supposed to carry passes — and called out, "How! Me, good Indian!"

I answered, "How," and assured him most sincerely I was very glad he *was* a good Indian, but I would not let him come closer, and when his companions began to draw near, I covered him with the rifle and made him move off, which he did with a sudden lapse into the most uncanonical Anglo-Saxon profanity. I then started to lead my horse out to the prairie; and after hovering round a short time they rode off, while I followed suit, but in the opposite direction.

— Theodore Roosevelt, *Stories of the Great West.*

When you had read the second paragraph, what did you think was going to happen?

At what point was your interest greatest? Why were you interested?

Would you have been as much interested if the story had begun: "I once drove off some dangerous Indians by pointing my gun at them and warning them to come no nearer"? Give a reason for your answer.

An Encounter with a Dragon

Across the sunny vista of Edith Bartlett's six months of married life there had been only a single shadow, the always possible and often imminent, although as yet unrealized, appearance of Will's Aunt Sarah. Will himself could find little solace for Edith's fears, since all through his boyhood Aunt Sarah's visits had been honors dearly paid for, and he had many memories of the trepidation, anxiety, and even tears that preceded her arrivals and followed her departures.

"You can't explain it," he said. "She isn't rich, and she has no special social position, yet every one defers to her. You might fancy that in some previous stage of existence she had been a Grand Mogul, and hadn't got over the habit."

"Well," Edith finally declared, with spirit, "I'm not going to worry any more over Great Aunt Sarah. When she comes, I'll give her the best I have, but I'm not going to treat her differently from other people, and I'm not going to let her spoil the whole year."

In spite of her brave determination, however, Edith would have been reluctant to confess how often she had dressed carefully for her possible guest, or how many loaves of cake she had baked for Aunt Sarah. Then one morning, when her younger sister had come over to help her put up jelly, the blow fell.

"It's a terrible old lady!" Milly whispered, excitedly, after she had answered the bell. "She's coming right out here; she insisted, and I couldn't do a thing with her."

Edith turned white; apron, grape-stained hands, and all, she advanced to meet her guest.

"You are Will's Aunt Sarah, I know," she said. "I am Edith, and this is my sister Milly. If you won't mind, I'm going to entertain you right in the kitchen, Aunt Sarah, until this jelly is done."

Aunt Sarah surrendered her wraps, and accepted a kitchen chair. Her sharp eyes took in everything. Edith, with her hands trembling, finished her jelly and set the table for luncheon. There were only poached eggs, fresh gingerbread, jelly, and tea, but Edith offered them without excuse or apology. After luncheon she showed Aunt Sarah the house and her pretty linen and china. She gave no sign of embarrassment, but when her guest had finally departed by the afternoon train she broke down.

"My apron was stained, and the library wasn't dusted, and she doesn't eat gingerbread!" she sobbed. "Oh, why did she have to come to-day?"

The next morning, however, a note arrived from Aunt Sarah.

It was brief, but satisfactory, and it banished the shadow forever.

"Dear Nephew William: I like your wife. She has common sense. Give her my love.

Your affectionate aunt,

SARAH WILLIAMS."

— *The Youth's Companion.*

What would be the effect if this statement stood at the beginning of the story: "A bride once completely won the affections of her husband's critical old aunt by being perfectly simple and natural with her"?

We should not be likely to read a story if we were not eager to know what happens. Uncertainty about what is going to happen is called **suspense.** You are literally "held up," waiting for the end.

In each of the selections given above point out:

(*a*) How you became interested in the story;

(*b*) What incidents and details added to the suspense.

Discuss these two points as illustrated in some story you have read — *Treasure Island* or *Ivanhoe*, for example.

Create and sustain interest in a story by keeping the reader in suspense.

64. THE ESSENTIALS OF A STORY

A story deals with incidents and events that happen in the lives of its characters. Something occurs that makes us desire to know how the action is to come out. Then other events grow out of this one until a complete action is developed. The series of events through which the fate of the characters is determined is called the **plot.**

We must become interested in the characters, however, before we shall care very much what happens to them.

For this reason the teller of a story must present his characters in a way that arouses our interest. We must feel a personal concern in the events of the plot because they affect the characters. The presentation of the persons in the story is called **characterization**.

The third essential element of a story is the **setting**. By setting we mean the time, the place, and the social conditions which serve as a background for the action of the story. Occasionally the setting becomes unusually important, especially when the chief purpose of the author is to portray an historical period or event, or a social problem. Usually the time and the place are given in the first paragraph of a short story, unless the withholding of some element of the setting happens to be necessary for the sake of suspense. Exactly how early in the story the setting should be completely revealed to the reader will, of course, depend upon the purpose of the writer.

Every story, therefore, should give a clear idea of the characters and the setting. It should develop suspense in the reader or hearer, should work toward a **climax** or point of greatest interest, clear up the uncertainty, and stop. The story should begin, grow, and end.

Three essentials of a story are plot, characterization, and setting.

65. BEGINNING A STORY

Many of the great novels of English literature begin in a leisurely way, and wander on for forty or fifty pages before the exciting events of the plot begin. Such novels would not be likely to get into print to-day. The very first page of a modern novel and usually the first paragraph of a short story place the setting vividly before the reader,

introduce some of the characters, and often begin the plot or action. The fact that a story should begin pointedly, however, does not mean that it should begin stiffly. A simple, offhand statement that gives the reader the necessary information is much better than an elaborate beginning.

Here are a few beginnings of stories by eminent story-tellers:

"Excuse me," said the man with side whiskers, as he turned to the passenger on the seat behind him, "but I heard you speaking of Europe awhile ago. You have been there, I take it."

"Yes, sir," was the reply.

— Robert J. Burdette.

That morning I was very late for school, so I was terribly afraid of a scolding — particularly since Master Hamil had said he would examine us on participles and I knew not the first word about them! For a little while I thought of playing truant and wandering the fields.

— Alphonse Daudet.

When I go into a bank I get rattled. The clerks rattle me; the sight of money rattles me; everything rattles me.

— Stephen Leacock.

As Mr. John Oakhurst, gambler, stepped into the main street of Poker Flat on the morning of the twenty-third of November, 1850, he was conscious of a change in its moral atmosphere since the preceding night. Two or three men, conversing earnestly together, ceased as he approached, and exchanged significant glances. There was a Sabbath stillness in the air, which, in a settlement unused to Sabbath influences, looked ominous.[1]

— Bret Harte.

[1] By permission of Houghton, Mifflin Co.

What do you know about the setting of each of the stories whose beginning is given above? What do you know about the characters?

Practice

1. Write several beginnings for stories that would illustrate the saying, "Modern inventions are not always unmixed blessings."

2. Tell your experience with two of the following:

A fountain pen.	A vacuum cleaner.
A bicycle.	A cream separator.
An electric light.	A telephone.
A harvester.	A motor boat.
A burglar alarm.	An automobile.
A bread mixer.	A phonograph.

3. Read your beginning over to see whether or not you have made the situation clear. Did you write the title in proper form, capitalizing all of the principal words?

66. DEVELOPING THE PLOT

The plot of a story should develop suspense and feeling. Every incident in it should heighten our interest in knowing how the characters will act and how the story will come out.

Cordelia's Adventure with the Burglar

The dull gray mist that had enveloped Mount Tom all day came sweeping down in sheets of rain through the valley. As the twilight deepened, the clouds hung oppressively low and night came quickly on. It was that swift approaching darkness that roused Cordelia from her story, and made her glance apprehensively out of the farmhouse window. For the first time that day she fully realized that she was alone, and the sudden sense of isolation filled her with vague fears.

"Mother and I will be home before dark unless some accident detains us," had been her father's last words as he drove down the road to Springfield that morning. But the darkness was falling, and, strain her ears as she might, Cordelia could hear no sound of the approaching wheels that must bring them home. There was only the steady drip, drip of the rain from the eaves. The sound singularly oppressed her. What if there had been an accident? What if they should not return until morning? But they *must* come. She pressed her face close against the windowpane, only to draw back, frightened by the deepening shadows and the moaning of the wind through the pines. For one moment, she was half determined to go to her friend, Helen Simpson, who lived on the nearest farm. The next, she shrank away with dread from the thought of the long mile of lonely road she must travel in the darkness and driving rain.

The story she had been reading only added to her uneasiness. It was about a young girl made prisoner by a burglar who had passed himself off as a friend in order to gain entrance to the house. Cordelia shivered. Fear was taking tight hold of her and she must shake it off. She closed the book and put it away. Then she lighted the lamps in the living room and the kitchen. That made things better. She busied herself with preparations for supper, and as the occupation restored her courage somewhat, she sang a little to assure herself that she was quite at ease. When supper was ready to be placed on the table, she returned to the living room and took up her sewing. The storm was increasing, and the rush and drive without only made more palpable the silence within. She tried desperately to laugh at the fears that settled down upon her once more.

Hark! There was a sound of wheels splashing through mud and water — then a sudden halt. She picked up the lamp and ran to the door. A carriage had driven up to the gate, and a man stepped out. Cordelia saw at once that it was not her father. She drew back into the shadow of the door, intending to close and bar it. But she was too late. The stranger was coming rapidly toward her. As he advanced, she saw him take a keen survey of the house and its surroundings.

At the door, he held out his hand to her and exclaimed, "Why, how do you do, cousin? Time does fly. I expected to see a little girl, and I find a young lady."

Just then a driving gust of wind and rain blew out the light. She hardly knew how it happened, but the next moment found her and the stranger in the cheerful living room. He noticed her agitation, and said reassuringly, "It's all right. I am your father's cousin Harry from the West. I suppose he has told you about me and my business here?"

"No, father never spoke of any cousin in the West," said Cordelia, as she mentally contrasted his dark hair, black piercing eyes, and thin, wiry form with her very blond father, who tipped the scales at two hundred pounds.

The stranger laughed good-naturedly, and falling into talk about his home and friends, at last almost convinced her that he was her cousin. But she could not keep her attention from wandering, and much that he said was wholly lost upon her. She wondered if she ought to offer him the supper fast drying on the kitchen stove. She thought of his horse out there in the storm, and marveled at his indifference. What could it mean? Was he holding it in readiness for flight when —? Would father and mother never come? Conversation lagged, and the stranger, falling into a deep study, sat with his head resting on his hand. Cordelia was fascinated by the long, slender fingers. Had they ever — her hand went unbidden to her throat; the thought was too horrible to finish.

A blast of wind came shrieking around the house. The shutters banged back and forth. The rain fell in a fresh torrent. It was an awful night.

Suddenly the visitor asked, "May I look at the heirlooms that I have come so far to see?"

For a moment Cordelia's heart stopped beating. The heirlooms! How did this strange man know about great grandmother Cordelia's diamond necklace, hidden in mother's closet? He had posed as her father's cousin as a ruse to get into the house. But how had he found out that she was alone with the heirlooms?

"Oh! we keep them in the village bank. Father doesn't consider them safe in the house," she managed to reply.

The stranger's eyes narrowed and he looked curiously at her. "Oh! he knows! he knows!" she almost moaned aloud.

"Well, then, cousin," said the stranger, "I am very tired. If you will show me the way, I'll put my horse up and then I'll retire."

"Cousin, indeed!" thought Cordelia. What could she do? She dare not allow this strange man to sleep in the house; yet how could it be avoided? Wishing to retire so early, too, and without waiting for father to come home! And that pretext of looking after his horse! It was all an excuse to throw her off the scent and to begin his predatory search.

She took the light, and going with him to the door, pointed the way to the stable in the rear. As he disappeared with his horse around the corner of the house she closed the door softly, shot the bolt, and turned the key in the lock. Then she stood with her back against the wall, panting, trembling. She was rid of him at last. But not for long. He would return in a few minutes. Perhaps he would break down the door. He might get in at the window. But he should not find what he sought.

Swiftly she fled up the stairs. Her heart was in her mouth, but she was determined to find a hiding place for the precious old necklace. From the closet in her mother's room she took the jewel case and, standing breathless, looked about her for some place of greater security. The rain beat against the panes faster and faster, as the wind whistled down the chimney. Yet how quiet the house was! And how the minutes dragged! The solemn tick-tock of the ancient clock on the stairs seemed to be marking time for Eternity.

"It must be near midnight," thought she. Hark! The clock was striking. She counted the strokes — only eight o'clock.

If the stranger should return and try to enter the house just then, Cordelia knew that she should shriek. Listen! Was she dreaming? No, that was the sound of wheels coming to a halt. There was the sound of voices — her father's; yes, and Mr. Simpson's, their nearest neighbor. They were speaking loudly that they might hear each other above the storm. With a mad rush Cordelia dashed down the stairs, threw open the door, and ran out of the house.

Past her mother she darted, and reaching her father, thrust the box into his hand. "He's there," she cried, pointing toward the stable, "after it; after great grandmother's diamond necklace!"

A hurried explanation followed, and her father vehemently declared, "I'll shoot him!"

"Father, father," protested his wife, "be careful."

"Father, let Mr. Simpson go with you," cried Cordelia frantically, as her father started in pursuit of the burglar.

The neighbor was already on the ground, prepared to lend his aid. As the two men went toward the stable, the stranger came harmlessly enough around the corner of the house.

Face to face with the two men with their heavy sticks, he exclaimed, "Why, what's all this row? I came halfway across the continent to buy two family heirlooms, a Sheraton sideboard and a Chippendale table from my cousin. What does this treatment mean?"

"Your excuse won't keep you from jail, although it did fool my daughter," exclaimed the irate farmer. "You're no cousin of mine, you rascal."

But a burst of hearty laughter from Mr. Simpson interrupted the hostilities. "Why, it's my Cousin Harry from Omaha!" he exclaimed. "You landed at the wrong place, Harry; I live a mile farther on."

In the preceding story by a high-school pupil, point out the various details by which suspense is developed. What is the setting? How does the description of the hour of the day and of the weather help the story? Point out the details that show Cordelia's feelings. Why is the diamond necklace introduced?

67. ENDING A STORY

The ending of a story is no less important than the beginning. The speaker who keeps on talking long after he has said what he has to say bores us. When your story has

reached its natural conclusion, never add unnecessary details or any last thoughts that have just happened to occur to you.

Examine the endings of the stories given in this chapter.

Write a concluding paragraph to one of the stories you began on page 191.

Stop when you have finished.

68. USING CONVERSATION

Compare the following two versions of the same story; conversation, or direct discourse, is used in the first, indirect discourse in the second.

Time is Money

I

Mr. Robinson was the owner of a large furniture factory. Mr. Smith, who had been in his employ twenty years, was greatly offended because young Mr. Thomas, who had been with Mr. Robinson only six months, was advanced to the position of manager over Mr. Smith's head. After some hesitation, Mr. Smith went to his employer and asked why his many years of service had not been rewarded by a promotion.

"I am glad to see you and talk the matter over," said Mr. Robinson. "By the way, before we begin, can you tell me whether any logs came in last night?"

"I will see, sir," said Mr. Smith. He returned three minutes later, saying, "Yes, Mr. Robinson, some logs came in last night."

"How many?" asked his employer.

"I'll see, sir," answered Mr. Smith as he left the room. Returning in a few minutes, he said, "Five carloads."

"What kind of logs are they?" asked Mr. Robinson.

"I'll see, sir," said Mr. Smith, starting for the door. His

next answer was, "Three carloads of white oak and two carloads of maple."

"Won't you please ask Mr. Thomas to step in here for a moment," said Mr. Robinson. As the new manager entered, the employer said, "Mr. Thomas, did any logs come in last night?"

"I'll see, sir," said Mr. Thomas. He returned a few minutes later, and said, "Yes, Mr. Robinson, five carloads of logs came from Brown and Dawson on the two-thirty freight last night. There were three carloads of white oak and two of hard maple. The cars are on our siding still loaded."

As the new manager left the room Mr. Robinson said: "Mr. Smith, you have given me faithful service for many years without much advance in salary, and I should have been glad to promote you if I could have afforded it. You went out three times just now to find the answers to my questions. Each time you took up several minutes of my time. Yet you did not give me as complete and accurate information as Mr. Thomas gave me the first time. My time is worth one hundred dollars a day. I pay you thirty-five dollars a week in money and several hours of my time. I can afford to pay Mr. Thomas one hundred dollars a week because he does important work without taking my time unnecessarily."

II

Mr. Robinson was the owner of a large furniture factory. Mr. Smith, who had been in his employ twenty years, was greatly offended because young Mr. Thomas, who had been with Mr. Robinson only six months, was advanced to the position of manager over Mr. Smith's head.

Mr. Smith went to Mr. Robinson to complain of the treatment he had received. Mr. Robinson received him kindly but asked him, before talking his case over, to tell him whether any logs had come in the night before.

Mr. Smith said that he would see, and went to find out. He returned three minutes later and reported in the affirmative. Mr. Robinson then asked him how many. Mr. Smith said

that he would see. He went out, and returned in a few minutes with the report that five carloads had come in. The employer then asked what kind of logs they were. Again Mr. Smith went to find out. He returned, saying that there were three carloads of white oak and two carloads of maple.

Then the new manager was called in. As he entered, Mr. Robinson asked him, in turn, whether any logs had come in the night before. Mr. Thomas left the room, saying that he would see. A few minutes later he entered and reported that five carloads of logs had come in on the two-thirty freight the night before, from Brown and Dawson; that there were three carloads of white oak and two carloads of hard maple; and that the cars were still standing loaded on the siding.

Mr. Robinson then dismissed Mr. Thomas and told Mr. Smith that he would have been glad to promote him if he could have afforded it. But he said that Mr. Smith had gone out three times to find out about the logs, and even then had not brought back as complete and accurate information as the new manager had brought the first time. The employer said that his time was worth one hundred dollars a day. He paid Mr. Smith thirty-five dollars a week and several hours of his own valuable time. He paid Mr. Thomas a hundred dollars a week because he did valuable work without taking his employer's time unnecessarily.

Why is the second version so tame and lifeless compared with the first?

Practice

1. Prepare to tell the class about some experience you have had. The following list may suggest a topic:

Earning money for tickets to the circus.
Buying a hat.
A disagreement between schoolboys.
Going after the cows.
What I would do if I were given five dollars that I must spend at once.
The day I had a "grouch."
The wonderful touchdown.
Hay dry and a storm coming.

A disappointment.
How I came to miss the train.
Learning to knit.
How we got along when mother was away.
My first night in a sleeping car.

2. After you have told your story, your classmates will tell you:

(*a*) Whether you kept them in suspense;

(*b*) Whether you made clear the *who*, *when*, and *where* of your story;

(*c*) Whether your details were well selected.

3. The class may select the three pupils who are most successful to write out their stories for the school paper or for the local paper.

69. DESCRIPTION IN A STORY

In Colonel Roosevelt's story on page 185, there is a very brief description of the scene in order that the events of the story may be understood. In many stories description plays a much more important part. For example, in the story, "Cordelia's Adventure with the Burglar," the feelings of the principal character are emphasized by the description of the weather.

The description of the characters often plays an important part in a story. The following very familiar example from Dickens's *Christmas Carol* is an excellent illustration:

Oh! But he was a tight-fisted hand at the grindstone, Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster. The cold within him froze

his old features, nipped his pointed nose, shriveled his cheek, stiffened his gait, made his eyes red, his thin lips blue, and spoke out shrewdly in his grating voice. A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him; he iced his office in the dog days, and didn't thaw it one degree at Christmas.

Compare, also, the description of William the Testy in Irving's *Knickerbocker History of New York:*

His visage was broad, and his features sharp, his nose turned up with the most petulant curl; his cheeks were scorched into a dusky red — doubtless in consequence of the neighborhood of two fierce little gray eyes, through which his torrid soul beamed with tropical fervor. The corners of his mouth were curiously modeled into a kind of fretwork, not a little resembling the wrinkled proboscis of an irritable pug dog — in a word, he was one of the most positive, restless, ugly little men that ever put himself in a passion about nothing.

Writers are seldom called upon to write purely descriptive passages of any considerable length. Description is a means of enlivening a story, of making the setting clear, vivid, and harmonious with the theme, and of making the characters seem more lifelike.

Practice

1. Prepare to read to the class a description of a scene or a character that makes more real a story you have read in a book or magazine. Good illustrations may be found in *Ivanhoe*, *Treasure Island*, and Irving's *Sketch Book*.

2. Give an oral description of some one you know. Try to make the details of your description bring out some prominent characteristic as do the two models given above

from Dickens and Irving. Avoid making your description a mere catalogue.

3. Give a description of a camping scene or a picnic that will give an impression of cheerfulness.

4. Write out in one or two paragraphs the best description you gave orally.

70. THE OUTLINE FOR A STORY

Many writers, particularly those of little experience, start to tell a story without a definite idea of what they are going to say. One who begins in this way will be successful only by accident. On the other hand, a writer who plans definitely the setting, the characterization, and the plot of his story will be much more likely to produce an interesting tale. He will choose details that show feeling and develop suspense, and will omit those that do not help along his story. In other words, an outline will help greatly.

In writing the story, "Cordelia's Adventure with the Burglar," an outline like the following might have been used:

The situation:
- A dismal night.
- Cordelia alone in a farmhouse.
- Return of her parents delayed.
- Cordelia's feelings.

The plot development:
- Arrival of a stranger.
- His story.
- The stranger's request to see the heirlooms.
- Cordelia's falsehood.
- Her effort to save the jewels.
- Her parents' return.
- Capturing the burglar.
- Who he was.

Practice

1. Write a brief outline for a story from your own experience or from observation. In telling such a story it is usually possible to follow the time order of the events. Tell the story so that it will interest the class.

The following list may be suggestive:

A noise at night.
My first day in —— school.
My most thrilling experience.
A storm, and what it did.
My first business experience.
A Christmas present for ——.
A surprise party.
An imaginary experience in battle.
A moving picture of an event in my life twenty years hence.
Getting the wrong suitcase in a journey.
A Halloween adventure.
The rescue.
A birthday experience.
A misunderstanding.
The ghost of Willow Glen.
The haunted house.
The fairy's party.
The traveler's return.
Getting the wrong package at a store.

2. Does your first paragraph make the situation clear?

3. Point out where the suspense ends in each of the stories in this chapter. Have you planned to keep your hearers in suspense?

4. Is the ending sharp and clear?

5. Write out your story as if for a short-story contest. Try to profit by the good points made by your classmates in telling their stories.

6. Have you begun each important word in the title with a capital?

71. CHOOSING VIVID WORDS

Colonel Roosevelt, in the first paragraph of the story of his adventure with the Indians, says:

The second they saw me they *whipped* their guns out of their slings . . . and came on *at full tilt*, *whooping* and brandishing their weapons.

What is the effect of changing the italicized words so that the passage reads as follows:

When they saw me they took their guns out of their slings . . . and came on as fast as they could, shouting and brandishing their weapons.

More general words have been substituted for the very specific words used by the author. For example: "when" is general, "the second" is specific. "Whipped" and "at full tilt" are picturesque, that is, they raise a definite picture in our minds. "Shouting" is general, "whooping" refers to a particular kind of shouting.

Point out a vivid expression in the third paragraph of the same selection.

Change the passage from Dickens given below, so that it will read "Not a noise from the mice behind the paneling." The word "noise" could be applied to any sound. "Squeak" and "scuffle" refer to particular or specific noises. Compare the effect of the two readings.

Point out the vivid and telling words in the following selection:

Not a latent echo in the house, not a squeak and scuffle from the mice behind the paneling, not a drip from the half-thawed water-spout in the dull yard behind, not a sigh among the leafless boughs of one despondent poplar, not the idle swinging of an empty storehouse door, no, not a clicking in the fire, but fell upon the heart of Scrooge with softening influence, and gave a freer passage to his tears.

* * * * * * *

The Ghost smiled thoughtfully and waved its hand, saying as it did so, "Let us see another Christmas!"

Scrooge's former self grew larger at the words, and the room became a little darker and more dirty. The panels shrank, the windows cracked; fragments of plaster fell out of the ceiling, and the naked laths were shown instead; but how all this was brought about, Scrooge knew no more than you do. He only knew that it was quite correct, that everything had happened so, that there he was, alone again, when all the other boys had gone home for the jolly holidays.

There are of course many times when you need to use general words. Usually, however, you give more information when you use specific words. If, for example, you say, "He played a good game," you do not tell whether he played baseball, tennis, football, or hockey. You may be more specific, and say, "He plays a good game of baseball." This is better, but it is not so informing as "He is an excellent pitcher." Now we know what game he plays, and in what position in the game he excels.

Use specific words to gain vividness and force.

72. MAKING COMPARISONS

Specific and picturesque words can often be used in comparisons so as to add greatly to the vividness of the expression. For example, the comparison at the end of the following description is very forceful:

The parson was a little, meager, black-looking man, with a grizzled wig that was too wide, and stood off from each ear, so that his head seemed to have shrunk away within it, like a dried filbert in its shell.

Compare (*a*) and (*b*) of each of the following statements:

(*a*) A false friend remains true only during your prosperity.
(*b*) A false friend is like a shadow, which attends only when the sun shines.

(*a*) This once peaceful island became very warlike.

(*b*) This once peaceful island resembled a fierce little warrior in a big cocked hat, breathing gunpowder and defiance to the world.

(*a*) Many other things change, but justice never does.

(*b*) Justice is like the North Star, which is fixed, and all the rest of the world revolves about it.

The second statement in each of these groups presents the thought in a vivid way by means of a comparison between two things that are essentially unlike. Such comparisons are called **similes**. The comparisons are expressed by such words as *like*, *as*, and *than*.

A literal comparison between two similar things would not be called a simile; for example:

Her hat is like the one you had last year.

Sometimes the comparison is merely implied, not definitely expressed by such words as *like*, *as*, *than*. Such comparisons are called **metaphors**. For example:

A man's manners are a mirror in which he shows his likeness to an intelligent observer.

This statement is a metaphor because the comparison between "manners" and "mirror" is simply implied.

A simile would be, "A man's manners are *like* a mirror."

Compare (*a*) and (*b*) of each of the following groups:

(*a*) It is better to annoy a friend than always to agree with him.

(*b*) Better be a nettle in the side of your friend than his echo.

(*a*) An unfortunate experience is worth more than many warnings.

(*b*) One thorn of experience is worth a whole wilderness of warnings.

(*a*) If some one told you that you were making a serious mistake, would you reprove him or try to correct your error?

(*b*) If your mirror told you your face was dirty, which would you do, smash the glass or wash your face?

Practice

1. Bring to class a short story from a paper, a magazine, or a book. Underscore the words that are particularly forceful and telling. Read the story to the class. The class will note the forceful words as you read. What words have you underscored that no one caught? What words mentioned by members of the class did you fail to underscore?

2. Go over each of the stories you have written this term and substitute more forceful words wherever you can. Try to make your meaning more vivid by the use of similes and metaphors.

3. Bring to class the best story you ever wrote. Read your story to the class, and criticize it as directed in exercise 1.

4. Let each member of the class bring a copy of the same issue of a local paper. Study some news story to see where more forceful words can be substituted.

5. Listen to a public speaker to determine whether his verbs and adjectives are used with special fitness. Does he use general or specific words? Does he use any similes or metaphors which are so striking that you cannot forget them? Report to the class your observations, giving illustrations of the speaker's success or failure in the choice of words.

6. Prepare to tell the class a humorous story. The class will decide:

(*a*) Whether you carried them along by your interest and animation;

(*b*) Whether you developed surprise;

(*c*) Whether your words were well chosen;

(*d*) Whether the class laughed in the right place.

7. Prepare to tell a short, humorous story to illustrate a point. For example, the following anecdote illustrates the meaningless questions so often asked:

A man rushed down the platform just as a train was pulling out. He frantically waved one of his twenty-five-pound grips in his effort to induce the brakeman on the rear of the train to signal to the engineer to slow down. For a hundred yards he sprinted, only to give up the race. A sympathetic bystander drawled out to the limp, exhausted figure, "Were you trying to catch the train?"

"Oh, no," gasped the traveler, "I was just chasing it out of the yard."

What is the purpose of the expressions, "frantically waved," "a hundred yards," "exhausted figure," "gasped"?

8. Decide which member of the class has told the best story. What were the most effective words?

The effectiveness of your incidents and details can be made or marred by your choice of words. Ordinary, inexact, unpicturesque words produce a smudgy, blurred impression on the mind of the reader. Try to find the words that will do their work crisply, words that "hit the nail on the head."

73. REPRODUCING A SHORT STORY

The modern magazine has created an unprecedented demand for short stories. Among the writers who have produced unusually good short stories are the following:

Henry van Dyke	Mary Wilkins Freeman
Rudyard Kipling	Nathaniel Hawthorne
Thomas Bailey Aldrich	Washington Irving
O. Henry	Charles Dickens
Bret Harte	Edgar Allan Poe
Jacob Riis	A. Conan Doyle
Hamlin Garland	Myra Kelly
Thomas Nelson Page	Octave Thanet

Select a story from one of these authors and study it very carefully. Make an outline of it. Fix in your mind the names of the characters, the plot incidents, the means of creating suspense, and the climax. Tell the story in five minutes.

The class will decide:

(*a*) Who has told the best story;
(*b*) Who used the most vivid words;
(*c*) Whose manner of telling the story was most pleasing;
(*d*) Whose enunciation was best.

Practice

1. Write a story from one of the following situations:

A rich young American is caught in Berlin at the beginning of the great European war. He has lost his passports, his money is gone, and he can get no more. Worst of all, the English accent he has affected causes him to be arrested as a British spy.

The baseball team had planned to take the nine o'clock train for R——. By a change in the train schedule, a fast train is put on at 8:55 which stops only at a city one hundred miles beyond R——. Albert Ralston, the star pitcher, boards

the fast train by mistake. Tell the story from the point of view of either Albert or the manager of the team.

You have planned a large party. The refreshments are to be served by a new caterer. You live at 127 Berry Avenue. The caterer delivers the refreshments at 127 Berry Street, where, by a strange coincidence, there is a party scheduled for the same night. Tell the story from the point of view of either one of the hostesses or of the caterer.

The owner of the only wood lot within many miles has been annoyed by thefts of logs. One day he sends his twelve-year-old son past the lot after the mail. The boy follows a strange dog into the woods. The animal leads him to a party of men loading logs. Tell the story from the point of view of the boy.

While a delegate to a convention, a collegian meets a young woman he has known in college. She asks him to call. By mistake he rings the bell at the wrong house. He then observes the name "Brown" on the door. Thinking to get away gracefully, he asks the very dignified woman who opens the door if Mr. Thompson is in. The woman says, "Yes, come right in."

A graduate of the high school returns to visit the school after his first term in X—— College. He puts on all sorts of airs and laughs at his unsophisticated schoolmates who have never been to X. Invent details to show his swagger and tell an incident that puts him in his true light.

2. Read your story to the class.

3. The class will decide by vote who has written the most interesting story. Why was this story interesting? Was its interest due to the manner in which it was read or to the story itself? Was it read in a monotone or in a well-modulated voice?

4. Give a list of the vivid words that were used.

74. REVIEW

1. What is meant by suspense? setting? characterization? plot? climax?

2. Bring to class one paragraph from a story to illustrate setting, one to illustrate characterization, and one to illustrate plot.

3. Bring to class a book or a magazine story that has a good beginning. Show why you selected this beginning as an illustration.

4. Give a sketch of a good plot in some book you have read.

5. How does an outline help in writing a story?

6. Give illustrations of specific and of general words. Why are the specific words the more vivid?

VIII. MAKING PEOPLE UNDERSTAND

75. GIVING SPECIFIC DIRECTIONS

"Will you please direct me to the Valley Forge road?" an automobilist asked a policeman.

"Go straight ahead for a half mile," answered the officer, "until you come to a brick store on the right-hand side of the street. Turn to the right just this side of the store, and pass under the railroad. The Valley Forge road is the first one you strike the other side of the railroad. It is a wide road running at right angles to the one under the railroad."

Point out four specific items in these directions that would enable the traveler to follow them.

An American asked a Liverpool policeman the way to St. George's Square. The answer was, "Top o' the street, sir, and turn to the left."

The American was puzzled because he did not know what was meant by "top o' the street." On investigation, he found that the street ended a hundred yards away, at the point where he was supposed to "turn to the left."

Give an instance in which you have been puzzled by directions that were clear to the giver.

A certain corner in Rochester, N.Y., is known as the "Four Corners." Why would a stranger in that city be unable without further inquiry to follow the directions, "Go down to the Four Corners and turn to the right"?

Give an instance in which you have been puzzled by

directions because you did not know the location or failed to understand the terms that were used.

Use terms that your hearer will understand.

Practice

1. Direct an entire stranger how to go from the railway station nearest you to some building about a mile away. Select a building so located that the stranger will have to turn at least twice to reach it.

2. Draw a diagram on the board such as you could put on the back of an envelope to assist the stranger.

After you have given your directions, your classmates will judge:

(*a*) Whether the stranger will have any difficulty in knowing when to turn;

(*b*) Whether he will know when he has reached his destination.

3. Give specific directions for three of the following problems. Jot down specific points that will assist your hearer in following your directions. In preparing your work, ask yourself whether your hearer will know about the places or the articles you mention.

(*a*) Give directions that would enable your ten-year-old brother to find some article in your room.

(*b*) Give directions that would enable your mother to find your seat in school. Draw a diagram and make your directions so plain that she would not need to ask a single question.

(*c*) Tell your class how to use some device or machine; for example, how to load and unload a film camera or how to use a mimeograph.

(*d*) Tell the class how to perform some mechanical process, such as mending a bicycle tire, starting an automobile, setting

a saw, threading a sewing-machine needle, setting a trap, hemstitching, tatting, making candy.

(*e*) Direct some one who does not know your house how to find it, and how to go to your room.

(*f*) In ——'s store window there is a certain article. Direct the class so that any member can go at once to the right window, and find the article you have in mind.

(*g*) Select some picture in your school. Give directions so clearly that a pupil who has just entered the school can find the picture, and locate the one figure in the picture that you designate.

(*h*) Draw a simple diagram of the seating plan of your assembly room in school, and from it make such an explanation as would be necessary in giving instructions to the ushers for a school function. Reserve a certain section of the hall for favored visitors. Make your explanation so clear that the usher would know exactly where to take a guest who presented a ticket marked *F*–16.

(*i*) Draw a simple diagram that will show the route from your home to the school. Give the directions so clearly that a stranger could follow them. Have you indicated landmarks on your diagram?

(*j*) Make a blackboard diagram, showing the location of the city hall, the courthouse, or any other important building in your town. Show also the location of your school. As briefly and clearly as possible tell the class how to get from one to the other.

(*k*) With the help of a map, explain clearly the two great campaigns of the Revolutionary War, showing the reasons for the British attempt to get control: first, in the North, and then in the South. Point out very definitely the geographical positions. Ask the members of the class to criticize as you make each point. Occasionally ask some pupil to repeat a part of your explanation so as to make sure you are understood. Send pupils to the map and have them point out exactly the necessary locations.

(*l*) Dictate to the class a simple geometric design. Do not let any one see your drawing first. Were all the pupils in the

class able to follow your dictation? Can you account for any failures?

Did you have any trouble in understanding any member of the class when he was making his explanations because:

(*a*) He did not speak loudly enough?
(*b*) He spoke too rapidly?
(*c*) He did not speak his words clearly?

Practice in Dramatizing Real Situations

1. Lay out some space that is available for the acting of a scene. Mark the position of any articles needed for scenery. Make clear to the class what is meant by *left*, *right*, *up stage* (back), *down stage* (front). Be sure that all speeches are made from such positions that the audience can hear.

2. Write out the conversation for one of the following situations. Be sure that the conversation is clear. Either the teacher or a dramatic committee will assign the parts to members of the class. Then act the scene.

Imagine yourself a policeman in a large city. A stranger wants to know the quickest way to reach the post office; a worried old lady asks which car will take her home; a little girl is lost and comes crying to you; a foreign-looking laboring man wants to know where to get a marriage license. Think of similar requests that you would get.

Imagine yourself a clerk at the information bureau of the railway station. A self-important traveling salesman wants to know how much behind time his train for San Francisco is and why; an Italian woman with a bundle of clothes and a basket, and a child tugging at her skirts, wants to be directed to the street exit; a very fashionable young lady inquires on which

track she will find a train to Riverton. Think of other similar requests.

Enact a scene at the village post office while people are waiting for the distribution of the mail. Two boys get into a dispute over a game of marbles; a farmer tells of the burning of a barn in the country; the weather prophet announces a coming storm; the postmaster opens the window, and the people crowd up to get their mail; a newspaper headline precipitates an argument; a woman gets good news from her son.

3. Invent other situations and enact the scenes.

76. CLASSIFICATION

If you were going to cut out a dress or build a boat, would you have a plan first? What damage would result if you had no definite plan in such cases? Would there be a similar result if you began to talk on some important subject without a plan or outline of your ideas?

Suppose that on a page there were several jumbled ideas about the cutting out of a dress or the building of a boat — like these, for instance:

Get a pattern.
Get an ax.
Have a thimble ready.
Have a pressing iron.
Get timbers, oars, oarlocks.
Get basting thread.
Get a sail and a rudder.
Pin the pattern on the cloth.

What would be the first thing to do before planning an explanation of either subject? You would put all the ideas concerning dress under the heading *Dress*, and all the ideas concerning boat under the heading *Boat*. Suppose now, instead of a page of jumbled ideas, we consider a head full of jumbled ideas. Should we not separate all the topics according to the headings under which they belong? In other words, we should classify our ideas.

Grouping ideas according to their kind is called classification.

PRACTICE

1. Wagons, steam cars, motor boats, automobiles, ferryboats, trolley cars, motorcycles, steamships, bicycles, freight cars, rowboats, pushcarts, carriages, railroad passenger cars.

Arrange these vehicles in classes: first, as to adaptation to land or water; then as to use as freight carriers, passenger carriers, or freight and passenger carriers; then as to motive power.

2. Name five books you have read because you were directed to read them and five that you have selected for yourself. Classify them in groups such as fiction, history, etc.; dull and interesting; desirable and undesirable.

3. Classify in as many ways as possible all the games that you can play. For example, classify them under running games, sitting games, intellectual games, games requiring great skill. Make other classifications. If you have enough headings, some game may appear several times.

4. Place each of the following headings on a separate card or slip of paper:

(*a*) Self-employed.
(*b*) Employed by business firm or corporation.
(*c*) Employed by the public.

Write each of the following words on the proper card or slip:

Railroad conductor, bookkeeper, teacher, newsboy, farmer, dry-goods salesman, delivery man, shop foreman, carpenter, manager, librarian, stenographer, physician,

civil engineer, designer, engraver, musician, soldier, ticket agent, motorman, brakeman, messenger, sailor, sculptor, clergyman.

Can you think of any occupations that could not be classified under any of these heads? Write other cards on which you include all the other occupations you can think of.

5. Classify as many as possible of the items on the front page of a newspaper under:

(*a*) National politics.
(*b*) State or local politics.
(*c*) Foreign affairs.
(*d*) Crimes and accidents.

77. ARRANGEMENT

You recall that we arranged the mixed-up ideas of "boat" and "dress" under their proper headings. If that were all that were necessary for a good plan, or outline, we should have good results. Here is a plan that might be secured by that method:

Plan for Dress	Plan for Boat
Press dress and put it on.	Launch the boat.
Cut it out.	Decide on its proportions.
See that it hangs properly.	Saw the timber in proper lengths.
Sew up the seams.	Calk the seams.

What displeases you about these plans? How could you better them?

Now arrange in proper order your ideas about either the making of a dress or the building of a boat. Your plan will begin in some such way as this:

MAKING A DRESS

1. Before you begin, make sure you understand the pattern, the meaning of the various holes and notches. Find out whether seams are allowed for.
2. Study your goods. Be sure that you are placing your patterns the "right way of the cloth."
3. Pin all the pieces of the pattern on the goods in the way they should go before you cut at all, and make sure that you are coming out right.

BUILDING A BOAT

1. Make a working drawing.
2. Select and shape material for various parts.
3. Join keel and stem.
4. Lay the keel, build stern and transom.
5. Make forms.
6. Nail ribbons to bow, forms, and transom.
7. Put in ribs.
8. Put in stringers and strakes.
9. Fit in breasthook and transom knees.
10. Put on oarlocks and other fittings.

If you were to explain the duties of some kind of employment to one who was selecting an occupation, you would need to arrange your details so as to bring out the information he would be likely to want. For example, you could arrange your discussion under such headings as the following:

I. The kind of life a —— leads:
   1. Hours of service.
   2. Weariness of the work.
   3. Healthfulness of the work.

II. Remuneration:
   1. Immediate money returns.
   2. Permanency of employment.
   3. Opportunity for advancement.
   4. The prospects for this occupation as affected by,
      a. New inventions.
      b. Changing conditions.

III. Additional advantages:
   1. Opportunities for self-improvement.
   2. Service to the community.
   3. Social opportunities.

IV. Preparation necessary for entering:
   1. Time and expense involved in preparation.
   2. Personal fitness for this occupation.
   3. Schools offering this preparation.

Should you write out your plan, or should you try to remember it?

The basis of any plan for making people understand is the classification and arrangement of material in a clear outline.

Practice

1. Make a plan, using headings and subheadings, for each of the following explanations:

How to Make Mud Pies

I often watch my little niece and nephew as they make mud pies in the summer. Nothing seems to afford them greater pleasure than this occupation. First of all, each must have a large apron tied about the waist. While Ruth is getting the dishes, spoons, and other articles, Lamar makes an oven. This is generally composed of a box and stones. When the oven is finished, he proceeds to open a store. The store is arranged under a shady tree. A tiny table forms the counter and a small chair is the seat of the storekeeper.

In the meantime, with a serious face, Ruth begins the baking. She is very careful about the amount of water that she puts into her bowl of earth. After the mud has been thoroughly mixed, she places a cupful of raisins [stones] in it. By this time the most important part of the work is reached. Lamar, the storekeeper, condescends to supervise it. Together they very carefully mold the pies and cakes, decorating them by

making holes in them with sticks. The precious pies are then put into the oven to bake. This wonderful process generally takes about two minutes, during which time Ruth looks into the oven at least a dozen times.

At last the cakes are ready for sale. This is usually the place where I am of some importance, for I am the customer. Of course, I have to declare that the price is much too high, but I end by taking them anyway. Sometimes I make my purchases with real pennies. On these occasions the youthful storekeepers desert their own shop for a candy store around the corner.

The Other Fellow

Dr. Oliver Wendell Holmes says that in every one of us there are two persons. First, there is yourself, and then there is the Other Fellow! Now, one of these is all the time doing things, and the other sits inside and tells what he thinks about the performance. Thus, I do so-and-so; but the Other Fellow sits in judgment on me all the time.

I may tell a lie, and do it so cleverly that the people may think that I have done or said a great or good thing; and they may shout my praises far and wide. But the Other Fellow sits inside, and says, "You lie! you lie! you're a sneak, and you know it!" I tell him to shut up, to hear what the people say about me; but he only continues to repeat over and over again, "You lie! you lie! You're a sneak, and you know it!"

Or, again, I may do a really noble deed, but perhaps be misunderstood by the public, who may persecute me and say all manner of evil against me, falsely; but the Other Fellow will sit inside and say, "Never mind, old boy! It's all right! stand by!"

And I would rather hear the "well done" of the Other Fellow than the shouts of praise of the whole world; while I would a thousand times rather that the people should shout and hiss themselves hoarse with rage and envy, than that the Other Fellow should sit inside and say, "You lie! you lie! You're a sneak, and you know it!"

—William Hawley Smith.

2. Give orally an explanation of the duties of some occupation according to the plan suggested on page 218.

3. Transfer your attention for a moment from the content of your explanation to the way in which you have expressed that content. Note especially, in examining your sentences, whether you have used *and* too many times.

4. Bring in a short (150–300 words) explanatory article from a newspaper or magazine, together with your outline of the article.

Have you shown the main topics by your main headings? Does your arrangement make clear the relation of the main headings and the subordinate headings?

78. THE CARD OR SLIP OUTLINE

Suppose you were called upon to explain to a group of foreigners, who know nothing of the duties of the principal of your school, just why you have a principal, and what he does for the school. You could tell them about various items just as you might happen to think of them, but your hearers would get only a confused mass of details. If, however, you were to take several cards or slips of paper and write on them the items that naturally belong together, and then arrange your cards in convenient order, you could give a much clearer idea. You could place on one card the item *Teaching*, on another *Discipline*, on another *Organization of the School*, on another *Supervision of the Instruction*, on another *Relations with the Board of Education*.

Now as you think of details that you wish to speak about, place them on the card on which they naturally belong. For example, the making of the daily program includes

the assignment of classes to teachers, the assignment of pupils to classes, and the arrangement of the classes for the various periods of the day. You will indicate these items briefly on the card marked *Organization of the School.* The making of the course of study comes under the same heading. Frequently you will have to rearrange the material on a card, or perhaps rewrite a card.

After you have filled out your cards, you can arrange them in their natural order, simply by numbering them. Your complete outline would then be something like the following:

THE DUTIES OF THE PRINCIPAL OF OUR SCHOOL

I. *Organization of the School*

A. Making the course of study.
B. Making the daily program:
1. Assigning classes to individual teachers.
2. Assigning pupils to classes.
3. Arranging classes by periods of the day.

II. *Supervision of the Instruction*

A. Visiting classes and conferring with teachers.
B. Meeting individual problems of pupils.

III. *Discipline*

A. Promoting a spirit of coöperation on the part of the pupils and teachers.
B. Correcting offenders.

IV. *Teaching*

A. Instructing regular classes.
B. Substituting for absent teachers.

V. *Relations with the Board of Education*

A. Reporting on the condition of the school.
B. Planning for the improvement of the school.

It is entirely possible that in the arrangement of this material you might have good reasons for numbering your cards differently. Items that you wish to discuss may not belong on any of the cards. Do not leave out a point that is really important because it does not belong on any card you have made, and do not hesitate to try different arrangements of the order of your material until you have found the one that will make your explanation as clear as possible.

The card system is frequently used in the preparation of formal debates. Many of the best writers arrange their material in this way, particularly in planning explanations and arguments.

Practice in Making Outlines

Use the card system in preparing the following outlines:

1. Make an outline by which you can explain to a boy from England how your school system is organized. You will start in some such way as this:

I. The Board of ————
  A. It is composed of ———— members chosen by ————
  B. Its powers are:
    1. ————
    2. ————
    3. ————

Complete the plan, showing the various steps by which a system is constructed that will provide for the instruction and discipline of the school.

2. Make a similar outline for a letter to your principal, suggesting some measure that you think would improve your school.

3. Visit a factory of some kind: candy factory, steel works, foundry, oil refinery, dish-glass factory, paper mill, rolling mill, flour mill, woolen mill, cotton mill, pottery, window-glass factory, beet-sugar factory, butter or cheese factory, cigar factory, brickyard, sawmill, box factory. First outline and then explain the process of manufacture as you saw and understood it.

4. Visit a canning or packing establishment or some similar industry. Make an outline to explain the steps by which some one product is preserved for future use; as, oysters, coffee, spices, molasses, meats, fish, fowls, olives, fruit, vegetables, butter, cheese, etc.

5. Make an outline of one of the following:

How to shoe a horse.	How to tie a four-in-hand.
How to put in an electric bell.	How to bake a layer cake.
How to tie a double bowknot.	How to make taffy.

6. Make a card-outline plan for a five-minute talk to the highest grade in the grammar school. Make clear to the pupils the difference between the grammar school and the school you now attend. Put your plan on the blackboard. Give your talk from this plan.

After you have given your explanation, ask the members of the class to tell you:

(*a*) Whether your outline grouped items that belonged together. In other words, whether, in following it, you told one thing at a time;

(*b*) Whether you brought in anything that did not help to make your meaning clear.

Did your outline help you in speaking before the class? Did you ever notice a public speaker who referred occasionally to a card? How might it help him?

7. Make outlines for oral explanations to a class of fifth-grade pupils on three of the following topics:

Where illuminating gas comes from.
How a carburetor works.
How a fireless cooker is made, and the principle on which it operates.
How a mower or horserake works.
How to find a book in a public library.
How to make a shirt waist.
How a boat is controlled by its rudder.
How I would spend one hundred dollars.
The work done by a bank check.
How a canal lock raises or lowers a boat.
How to play the game of ——.
How to build a henhouse.
How an incubator operates.
The method of distributing parcels by the parcel post.
How to make a negative, a bromide print, or a blue print.
The arrangement of any post-office lobby and its advantages.
How a carpet sweeper works.
How it happens that a magazine is put on sale on the same day of the month in both Los Angeles and Philadelphia.
Why there are so many different editions of an evening paper.
How to increase the yield of a certain crop.
How to judge a cow.
What you would do in giving a party for a friend who had come to visit you.
What you think are the duties of a brother seventeen years old to the younger children of his family.

A clear outline shows clear thinking.

Practice in Writing from an Outline

1. Select some topic from this chapter for a written composition. Make your outline first and then write the composition. Check off the topics in your plan as fast as you cover them in your composition.

2. Let some member of the class, appointed by the teacher, make an outline of a process of manufacture not generally familiar to the class; from this outline let him give a short oral explanation to the class. Was there any difficulty in understanding the speaker because, (*a*) he spoke too rapidly? (*b*) he spoke indistinctly?

Then let the rest of the class make outlines of the explanation just given, and write compositions from their outlines. Let the speaker judge whether the compositions reproduce correctly his explanation.

An outline enables you to arrange your ideas in their proper order, to tell one thing at a time, and to tell all you wish to tell about each part of your subject.

79. EXPLAINING BY SPECIFIC ILLUSTRATIONS

The Mothers' Pension Plan

Every child needs a home and a mother. Even the best orphan asylum fails to give as hopeful a promise for a life of personal enjoyment and civic and social usefulness as the home, for which it is often the best available substitute. For this reason several states are passing Mothers' Pension laws. These laws aim to keep the child with its own mother by giving such financial assistance as is necessary.

Pennsylvania has such a law, which operates as follows: Let us suppose, for example, that Mr. Smith, the father of a family of children, aged one, three, five, and seven, is killed. He leaves no property, no life insurance, no other financial resources. Under the old plan of caring for such cases, several of the children, if not all of them, would be placed in orphan asylums unless some relative came to the rescue of the family. Under the new Mothers' Pension law the state pays the widow, not a charity but a pension, in return for which she rears the four young citizens. In this case she might receive an amount not exceeding $31 a month.

Have you a clear idea of the meaning of the term "Mothers' Pension"? Which contributed more to your understanding of this term, the general statement in the first paragraph, or the case of Mr. Smith's family?

Read the discussion under the topic, "Teaching Community Civics," on page 263, for further illustrations of the method of making people understand by specific illustration.

What is the writer of the following editorial trying to show? How does he make his point clear?

One other element which the skill of man cannot foresee, and against which it cannot guard, is perhaps more important than either skill in leadership or quality in the soldiers. Military history is full of illustrations of the fact quaintly expressed by the ancient Hebrew historian in the saying, "The stars in their courses fought against Sisera." It was the incoming of the sea which coöperated with William of Orange to save the Netherlands from Alva's army. The Spanish Armada was bravely and wisely fought by Drake and Hawkins; but, says the historian Green, "The work of destruction was reserved for a mightier foe than Drake." The storm completed what he had begun but could not have completed without its aid. After the battle of Trafalgar the English fleet was close to the rocks and, their cables shot away, had not an anchor ready. Lord Collingwood, who had succeeded to the command on the death of Nelson, wrote to his friend, "Providence did for us what no human effort could have done; the wind shifted a few points, and we drifted off the land." After the battle of Long Island the capture of General Washington and his entire army was imminent. An "unexampled fog" came out of the sea to hide the American army and prevent the advance of the British fleet, and lay between the two until the last detachment of the retreating army had made its escape.

History does not sustain Napoleon's saying that God is on the side of the strong battalions. The strong battalions were not

with the Church when pagan Rome endeavored to destroy it; nor with the "tapsters and servingmen" who under Cromwell's leadership defeated the organized armies of the Stuarts; nor with the ill-clothed, ill-shod, ill-equipped soldiers of Washington who defeated the best troops England could draft or hire to subdue the American colonists. We do not undertake to interpret the will or purpose of the Almighty. But we believe with Hegel that God has a plan and that history is nothing but the working out of his plan in human affairs.

— *The Outlook.*

Practice

1. Let each member of the class take one of the following topics to explain orally to the class. Each is to use a specific illustration to make his meaning clear:

The forward pass in football.
The off-side play.
The double play in baseball.
The direct primary.
The tariff.
The income tax.
The inheritance tax.
A snob.
Public service corporations.
A refrigerator car.
How birds help the farmer.
The purpose of the Red Cross Society.
The advantage of a trolley with both exit and entrance at one end.
The "Farm to Table" plan.
How fashions are circulated.
How butter is made in a country creamery.
Why it is necessary to put stamps on letters.
The art of shopping.
How expressmen manage to pack trunks on a van so that there is no delay in delivery.
Why automobiles are licensed.
The object of a farmer's market.
How firemen in your town locate a fire.
Measuring the lumber in a log.
A good scout.
A good hostess.
Dustless cleaning.
Stock market terms: "Share of stock," "Bond," "To sell short," "Bear," "Bull," "Buy on margin."
Insurance terms: "Premium," "Dividend," "Mortality element," "Risk."

2. Write a paragraph on each of three of the following subjects:

How a curb bit works.
How a 3×4 inch picture on a lantern slide makes a ten-foot picture on the screen.
Making maple sirup.
How farms are rented on shares.
The moving picture as a means of education.
How a delivery is made from a department store.
How to build a silo.
How lye-soap is made.
How a cash register makes easier the detection of dishonesty among salesmen.
The advantage of a stop-watch.
Why you can lift a larger stone under water than you can lift on land.
How Mr. Jones pays Mr. Smith fifty dollars with a check on the Farmers' National bank in which both Mr. Jones and Mr. Smith have deposits.

80. WORDS THAT MAKE PEOPLE UNDERSTAND

Have you recently attended a theatrical performance, an entertainment, or a moving-picture show that greatly pleased you? How did you describe it to your friend when you advised him to go or told him how much he had missed by not going? How many of the following adjectives did you use?

elegant	great	splendid	fine
grand	lovely	"dandy"	wonderful

Mention any other adjectives that you used.

Which of the words you used really helped your friend to understand the qualities that made the entertainment enjoyable? Which of your adjectives simply expressed your approval without adding any definite idea of the entertainment?

Determine which of the following adjectives could be applied to this particular entertainment:

humorous	instructive	boisterous	melodramatic
thrilling	ridiculous	satisfying	terrifying

Could you make your meaning clear by one of the following expressions?

"It was an exhibition of great skill."
"It showed the results of careful training."
"It proved the influence of ——'s high ideals upon his associates."
"It displayed wonderful dexterity."
"It contained an illuminating portrayal of the character of ——."
"The performance showed unusual physical strength."
"It presented a new phase of the social problem of ——."
"It gave an understanding of the life of ——" (any social or industrial class).

Could you describe some part of the entertainment in a way to show that any of the above adjectives or statements could properly be applied to it?

Look in an unabridged dictionary for the words in the first list. Which of them could properly be applied to this entertainment? Which are slang?

From the following passage from Irving's *The Voyage* make a list of the words that are used with peculiar fitness:

I confess these stories, for a time, put an end to all my fine fancies. The storm increased with the night. The sea was lashed into tremendous confusion. There was a fearful, sullen sound of rushing waves and broken surges. Deep called unto deep. At times the black volume of clouds overhead seemed rent asunder by flashes of lightning which quivered along the foaming billows, and made the succeeding darkness doubly

terrible. The thunders bellowed over the wild waste of waters, and were echoed and prolonged by the mountain waves. As I saw the ship staggering and plunging among these roaring caverns, it seemed miraculous that she regained her balance, or preserved her buoyancy. Her yards would dip into the water; her bow was almost buried beneath the waves. Sometimes an impending surge appeared ready to overwhelm her, and nothing but a dexterous movement of the helm preserved her from the shock.

When I retired to my cabin, the awful scene still followed me. The whistling of the wind through the rigging sounded like funereal wailings. The creaking of the masts, the straining and groaning of bulkheads, as the ship labored in the weltering sea, were frightful. As I heard the waves rushing along the sides of the ship, and roaring in my very ear, it seemed as if Death were raging round this floating prison, seeking for his prey; the mere starting of a nail, the yawning of a seam, might give him entrance.

Always look for the right word.

Practice in the Choice of Words

In working out the following problems use an unabridged dictionary freely. Look at the various meanings often given for a single word, and compare your use of the word with the quotation or example in the dictionary.

1. Which book did you enjoy the most of all that you have read? Without telling the story, make it clear to the class why you name this book. Avoid the adjectives given in the list at the beginning of this section.

2. Examine the last theme you wrote to see if you can substitute words that will make your meaning clearer or more vivid.

3. Exchange themes with some companion. Suggest the substitution of any word or phrase that you think

will improve your companion's theme. Discuss with the writer the suggested changes. In case of doubt consult the dictionary.

4. Bring to class a daily or weekly paper. Mark the effective words in one of the editorials. Substitute any word of your own that will improve the editorial.

5. Bring to class a business letter which you have permission to use. Without disclosing the name of the writer, read to the class any part of the letter that you can improve by substituting more fitting words.

6. Bring to class a catalogue. Select ten words that describe an article in such a way as to make you wish that you could have it. Explain any changes in words that you think would be improvements.

7. Make the same experiment with the advertisements in a newspaper or magazine.

8. Select some article with which you are entirely familiar. Write such a description as would be suitable for a catalogue. Use not more than fifty words.

Have you given a clear idea of the article? Have you given the information a customer would want? Will your description make the reader wish to buy this article?

9. Repeat this experiment, using a different article as subject. This time keep your description within twenty-five words.

81. MAKING PEOPLE UNDERSTAND BY DESCRIPTION

In the quotation from Irving's *The Voyage*, page 231, the author is trying to make the reader understand how he felt during a storm at sea. Yet he says very little about his feelings. His vivid description of the sights and sounds,

however, makes the reader feel the terror that the author wished to portray. Compare the following themes:

Early Morning in the North Woods

As I sat shivering with cold on the edge of my cot, trying to lace my shoes, I had half a mind to roll back into those inviting, warm blankets. My teeth chattered a regular tune, which did not harmonize with the muffled snores issuing from the roll of blankets on the other cot. I pulled aside the flap of the tent and stepped outside into a heavy, gray fog. It was one of that cold kind common in the North Woods, but new to me. I could see a few dark, hazy forms of trees, ghostly in their quietness. Not a breath of air was stirring, not a ripple could be heard from the lake, which I could not see but somehow could feel.

I dived back into the tent again for my big sweater, but it was not to be found. I hunted everywhere — in trunks and bags, under cots, and finally found it under Harry's head. I tried to wake him, but all the response I got for my trouble was a few incoherent mumblings. Then, resorting to more strenuous methods, I received an "Oh! shut up! I don't want to go fishin'," which trailed off into snores.

When I stepped outside again, a most beautiful sight met my eyes. The sun had just risen over the mountain top, transforming the cold, gray fog and the silent, ghostly trees into bright, warm sunshine and the many beauties of nature. On every leaf and sprig, on every blade of grass, the dewdrops sparkled like diamonds, and as they dropped from the trees, losing themselves in the grass, they shone in many colors. The grass and leaves grew greener, while the lake turned to a smoky brown. A slight breeze had sprung up, forming small ripples on the water, which kept up an incessant wash, wash on the shore. The fog was lifting from the lake. Slowly, slowly, it drifted up the side of the mountain, then off into space, to be seen no more. There was nature in all its glory. The birds twittered merrily among the branches, and farther back in the woods I could hear the squirrels chattering to each other.

My sweater was too hot, so I gave it a sling into the tent. From the bundle of blankets came a muffled sound; the cot creaked; then all was still again. I picked up the water pail and started down the trail to the lake, because I remembered that it was my turn to get breakfast.

— *A Pupil's Theme.*

A Reverie

Who has not felt the fascination of a grate fire in the twilight? In the early fall as the sun goes down in crimson, leaving a wholesome crispness in the air, all that is needed to make you thrill with the joy of living is to enter your own cozy apartment and luxuriate in the first grate fire of the season. The ample armchair in front of the hearth, the slippers just where they can be most easily reached, the table with its litter of books, magazines, letters, and pictures, the implements of your fad in the corner, just to give a touch of individuality, and over all the soft, green-tinted light from the reliable, old kerosene lamp, — this is comfort. As you settle down to a realization of your mercies and feel the cordial warmth of the glowing coals, you forget for a moment the perplexing problem you have brought home in your book strap, and are in peace and sympathy with all the world.

Then, if the incessant hustle of your strenuous life has not ground the sentiment all out of you, you will sit there for a while, gazing into the fire and thinking of nothing at all in particular. Perhaps you will see in the embers some of those shapes which poetic tradition so persistently declares are visible. Or it may be from the past there looks out a face long departed, and across the silence of years there speaks a half-forgotten voice that was dear in the days gone by. At any rate, if you have an atom of poetry in you, it will come to the surface at such a time, and you will be dimly conscious of a great many unseen and inexpressible things.

The writers of the above descriptions succeeded in making their feelings clear. This is often more difficult

than to make people understand something that calls for only a thinking process.

Make a list of the words in the two quotations above that really bring out the feeling each writer was trying to express. Substitute any words that you think will improve either.

Practice

1. Write a short sketch to make the class understand how you felt on some particular occasion. The following list may be suggestive:

An unexpected guest for dinner.
A breakdown on the road.
The lack of a collar button, a match, a knife.
The boat drifted away.
Lost in a crowd.
Sent to the office.
Waiting for the parade.
A late train.
Getting our term reports.
An unprepared lesson.
A balky horse.
Alone in the field.

2. After you have completed your theme, read it over carefully to see whether you can improve it by changing any words. Watch carefully the adjectives and the verbs.

82. REPORTS

In any occupation one is likely to be called upon to give a report of some conversation or of some situation. In such cases a clear, straightforward statement that tells the whole story is essential.

The story on page 196 does not exaggerate the importance of directness and accuracy in business. Prepare a report to the directors of that firm, founded on that story. Show why the firm would profit by discharging Mr. Smith, and

by paying a larger salary to a man who could do the same work with one hour of supervision a week from Mr. Robinson instead of five. Mr. Robinson's time is worth one hundred dollars for an eight-hour day. Mr. Smith gets thirty-five dollars a week. If Mr. Robinson gives five hours a week to the supervision of Mr. Smith's work, how much does Smith cost the firm? How much could the firm afford to pay a man who would do Smith's work equally well with one hour of supervision from Mr. Robinson?

The notes taken in preparation for a report are an outline of the information needed.

Suppose you are asked to find the best way to send a package weighing eighteen pounds from Philadelphia, Pennsylvania, to Sacramento, California. You look up the rates and report that it will go cheaper by express. Possibly the cost may be the only consideration. Your report, however, is very inadequate. A complete and accurate report would include the following items:

A package weighing eighteen pounds and valued at $35, is to be sent from Philadelphia, Pennsylvania, to Sacramento, California.

By Parcel Post: We find that Sacramento is in the 8th zone, unit No. 5471. It would take four days for the package to get there by this method. The charge for a package weighing 18 pounds would be $2.16. The insurance would be ten cents. Therefore, it would cost $2.26 to send it by parcel post.

By the —— Express Co.: The package would go in six or seven days, and cost $1.99 first class and $1.50 second class. —— Express Co. does not charge insurance on packages valued at less than $50, therefore there would be no charge for insurance.

If the package were sent by express the cost would be only $1.99, first class, thus saving twenty-seven cents over parcel post, but by the parcel post the package would arrive two or

three days earlier. Thus, if it were a hurried order, I should send it by parcel post, but if not, I should send it by express.

Practice

In reporting on the following problems, make an outline, if necessary, and come to class prepared to give an oral report and to answer questions on five of them. Following your outline, write out a report as if it were to be the basis for decision by an employer or by a board of directors.

1. Go to several rooms in your school and examine them carefully to see which is the most desirable as a classroom in English. In ten minutes be prepared to answer any questions bearing upon the desirability of the room.

Among the items, you will be informed on the following:

(*a*) The number of seats.

(*b*) The number of windows, wall maps, pictures, etc.

(*c*) The amount of blackboard space.

(*d*) The conditions as to street noises and ventilation.

2. Get permission to go to a classroom other than your own. In ten minutes return and report:

(*a*) How many pupils were present.

(*b*) How many seats were empty.

(*c*) How many individual recitations took place.

(*d*) Whether you could hear.

(*e*) Whether the pupils sat and stood in correct positions.

3. For a week keep a record of the nature and quality of all your own recitations. Examine it and determine which was the best recitation, which was the poorest, and why. Remember that a deficiency in exact knowledge may not be the worst kind of failure. Report to the class your conclusion and the reasons for it.

4. Go to the library and see which books or magazines you would advise the class to consult for information on:

(*a*) Public playgrounds.
(*b*) Tenement houses.
(*c*) Public swimming pools.
(*d*) The good roads movement.
(*e*) The work of Congress.
(*f*) The latest inventions.
(*g*) The new books.

Make the report to the class.

5. Your mother intends to buy a new dining-room table and a new easy chair. Go to the desirable stores and examine the stock. Make a report that will save her time in making the purchase. Tell the class all about it.

6. Your class is giving a picture to the school. You have been chosen to consider what spaces need decoration and the character of the pictures most suitable for such spaces. Report to the class.

7. Get a railway time-table for trains between two cities, such as New York and Chicago. Examine it to find the advantages and disadvantages in traveling by ordinary trains and by excess-fare trains. Report to the class.

8. The schoolhouse ought to have window boxes. The boys are to report to the class on the kind of boxes desirable and how to secure them. The girls are to report on the kind of plants best to use and how to get them. Both boys and girls are to consider how the plants can be well taken care of.

9. Make an outline for an oral report on an editorial or a news item of political or social importance.

10. Report on some measure before the city council, the state legislature, or Congress.

11. Report on some feature of the President's, the governor's, or the mayor's latest message.

12. Make a report comparing one magazine in Group A with one in Group B:

A	B
The Atlantic Monthly	*The World's Work*
The Century	*The Review of Reviews*
Harper's Monthly	*The Outlook*
Everybody's Magazine	*The Independent*
Scribner's Magazine	*The Literary Digest*

83. BUSINESS REPORTS

Reports of business situations are very often required. For example, the business man who leaves his office in the charge of his stenographer for an hour, requires, on his return, a report of the callers and the telephone communications during his absence. In order that she may give a satisfactory report of these occurrences, the stenographer must make some brief memoranda. These will serve as an outline for her report.

Practice

Make memoranda for three of the following reports to be given orally:

1. A real estate dealer is absent from his office for an hour. During that time there have been three calls. Imagine the business of the callers who might come to a real estate office. Give such a report of each caller as the agent will require from his stenographer.

2. You have had an actual business experience, such as an errand to buy a certain article, which you were unable to find. You found a substitute. Make it clear to the one who sent you just what this substitute is, so that he can determine whether or not it will be satisfactory.

3. You have been sent by the business manager of your school paper to secure advertisements. Report what success you have had.

4. You have been appointed to find prices and details concerning the equipment of the football team of your school. Give a report to the athletic council or association. Your outline should include the following items:

(*a*) Number of men to be fitted out.

(*b*) Equipment of each man.

(*c*) Cost of each item. If two or more qualities of goods are to be considered, give tabular statement of different goods.

(*d*) Total cost.

5. Your class wishes to give a social affair such as an excursion or a dance. Make a report on the available places, transportation facilities, kind of accommodations, cost, and any other necessary information.

6. Bring in a report showing the nature and purpose of a corn club or of a similar organization with which you are familiar. Show the methods of cultivation used by the members and the value of the organization to your community.

84. REPORTING MEETINGS

Bring to your English class minutes of the proceedings in some of your other classes. Such a report should include:

(*a*) A brief statement of each important topic discussed in the class and of the conclusions reached

(*b*) A statement of any important event or incident that occurred in the class.

(*c*) The assignment for the next lesson.

It should not copy anything from the textbook.

When you have read your report your classmates will tell you:

(*a*) Whether they understand what was done in the class upon which you reported;

(*b*) Whether you spoke so that they could understand you without effort.

Organize your class into a "Society for the Study of English." By election or by the appointment of the teacher secure a temporary chairman. He will call the meeting to order, and ask, "What is the pleasure of the society?"

John Anderson rises and says, "Mr. Chairman."

The Chairman: "Mr. Anderson."

Mr. Anderson: "I move that we elect officers."

Charles Brown rises and says, "Mr. Chairman."

The Chairman: "Mr. Brown."

Mr. Brown: "I second the motion."

The Chairman: "It is moved and seconded that we elect officers. Are you ready for the question?"

The Class: "Question."

The Chairman: "All in favor of electing officers make it manifest by saying, aye."

Members in favor: "Aye."

The Chairman: "Those opposed, no."

Members opposed: "No."

The Chairman: "The motion is carried," (or lost as the case may be).

If the motion were carried, the chairman would call for nominations for president of the society, and the election would proceed.

In making or seconding a motion, or in addressing a formal meeting, rise and address the chair as "Mr. Chairman," or "Mr. President."

Do not say anything more until the chairman speaks your name. His recognition "gives you the floor," that is, gives you the right to speak, and by courtesy requires the other members of the society to listen.

A report of this meeting by its secretary would be something like the following:

The Society for the Study of English met in Room 101 at 11 o'clock, Wednesday, January 15, 191–. Hamilton Fish was appointed temporary chairman by the teacher. On motion of John Anderson it was voted to elect officers. Mary Rodgers and Joseph Barnard were nominated for the office of president. Frank Brien and Howard Tomlison were appointed tellers. The ballot stood:

Joseph Barnard	19
Mary Rodgers	17

Joseph Barnard was declared elected and was escorted to the chair.

The minutes of a meeting should give a clear and complete account of all business transacted at the meeting. These minutes are usually read, corrected, and approved in final form at the next meeting of the society. After this action has been taken, they stand as the official record of the action of the society. Any questions as to what has been done by the society are referred to the record of the meeting.

What would be the importance of the records of a meeting of the board of directors of a corporation in settling a question whether or not the corporation should be held responsible for an unusual order issued by one of its officers on the day after the meeting?

Practice

1. Make a secretary's report of the proceedings of your Society for the Study of English.

2. Report a meeting of any other club to which you belong.

3. Report a meeting of your Students' Association, Athletic Association, Athletic Governing Board, or other school organization.

4. Go to a meeting of the city, town, or borough council, of the Board of Education, or of any organized body that is accessible. Write a report of the action taken there.

85. REVIEW

1. Explain the meaning of the principle, "Use terms that your hearer will understand." Tell of an experience you have had in which you were puzzled because some one who was trying to make you understand did not apply this principle.

2. What are the essentials of a good outline? Why is an outline valuable in preparing to give an explanation?

3. Why did the authors of your textbook in English begin the study of the outline with exercises in classification and arrangement?

4. What is the value of specific illustration in making people understand? Tell about an experience in which you either made some one understand or were made to understand something by means of a specific illustration.

5. Why is the word "dandy" not a good one to describe a hat, a ball game, a play, or a book?

6. Give a report on the purpose and requirements of a report.

7. Write out verbatim a motion to employ John Williams as coach of the football team; include every word spoken by the mover, the presiding officer, the seconder of the motion, and the voters.

IX. MAKING PEOPLE BELIEVE

Our school has an absurd scheme of punishment for tardiness. When we are tardy, we have to go to a classroom called the "tardy room," where we stay for a half hour after school no matter how good an excuse we have for our tardiness. This tardy room ought to be abolished because it is a regular nuisance. It is absurd to ask a high-school boy to stay a half hour after school just because he got on a car that broke down or because the cook was slow in getting breakfast. The same pupils are tardy time after time, and they sit out their half hour two or three times a week. In the West High School there is no tardy room, and the school is noted for its fine spirit. It wins more points in athletics than any other school in town, and it can always count on a good attendance at any game where its team is playing. It is all nonsense to have a tardy room in a high school.

Are you convinced by the above arguments that the tardy-room plan in this school ought to be abolished? What force has the statement that it is a nuisance? Does this opinion prove that it is a nuisance? Has the writer made you believe that it is absurd to make a high-school boy stay after school? What answer would a teacher make to the statement that the car broke down, or that the cook was slow with the breakfast? Does such an answer seem reasonable? Select any part of the paragraph that you think is useless as an argument against the tardy room. Why should you leave out the part selected?

Are there any facts that would be likely to convince

the principal that the tardy room should be abolished? Compute the per cent of tardiness for last month, using the total number of days of school attendance as a base. Was there ever a time when the tardy room was not in operation? If so, find the per cent of tardiness for the corresponding month of that year. Why should we compare September with September, January with January, etc.? Is there another high school working under general conditions similar to this one, that has no tardy room? How does its per cent of tardiness compare with that of the first? What method does the second school use to prevent tardiness?

After you have ascertained these facts, make an oral argument for or against the proposition that the tardy room should be abolished, according to the evidence the facts present. Confine your remarks strictly to a discussion of the facts you have discovered. Try to anticipate any objections that might be made to your conclusions.

From the following tables write a paragraph supporting the proposition that the tardy room should be abolished:

HIGH SCHOOL NO. 1

Under the tardy-room system

	NUMBER PUPILS	TOTAL DAYS ATTENDANCE	CASES TARDINESS	PER CENT OF TARDINESS
Sept., 1914 . .	258	4940	357	7.2
Jan., 1915 . .	236	4500	380	8.4
April, 1915 . .	242	4800	301	6.3
			Average for these months	7.3

High School No. 2

Since the tardy-room plan has been abolished

	Number Pupils	Total Days Attendance	Cases Tardiness	Per Cent of Tardiness
Sept., 1914 . .	285	5400	329	6.1
Jan., 1915 . .	272	5220	382	7.3
April, 1915 . .	265	5120	298	5.8
			Average for these months	6.4

If you were to make a brief talk to the class to prove that the tardy room injures the spirit of a high school, you could use several of the following ideas:

(*a*) High-school pupils should not be treated like little children.

(*b*) The public sentiment of a school is more powerful in discipline than any rules.

(*c*) An unruly pupil may become a hero.

(*d*) Pupils can make their schoolmates feel their disapproval.

(*e*) A sentiment against tardiness can be developed among the pupils.

Practice in Oral Argument

Prepare for a two-minute talk supporting one of the following plans:

1. Early dismissal once a week or month for the room having the lowest per cent of tardiness.

2. Public announcement of the rooms having the lowest per cent of tardiness.

3. Public announcement of the rooms having the highest per cent of tardiness.

4. Severe punishment for repeated tardiness.

5. Abolishing the tardy room on the promise of the student body that unless tardiness is diminished in the next month the tardy room shall be reëstablished.

Practice in Written Argument

Write one paragraph in which you give the substance of your oral discussion under one of the following propositions:

1. The tardy room should be abolished.

2. The tardy room injures the spirit of a high school.

3. The following plan for preventing tardiness should be substituted for that of the tardy room.

86. GENERAL ASSERTIONS

What is the value in argument of such expressions as the following: "I think ——." "I say it is ——." "I say it is not ——." "You don't know what you are talking about." "I have studied this subject, and I know that it is as I have said." "Statistics prove ——."

Listen carefully the next time you have a chance to hear an argument, and make a list of similar statements that you hear.

To prove means to give a sufficient reason for the truth of your statement.

A **proposition** is a statement whose truth or falsity you are trying to establish.

Evidence is any matter of fact that will tend to give the mind a reason for agreeing or disagreeing with a statement or proposition.

How can you make the statement, " statistics prove," of value?

A statement that is not supported by evidence is of no value in argument.

The whole purpose of argument is to establish the truth or falsity of a given statement. Such an expression as " Student government " cannot be argued because it states or asserts nothing. Before it can be argued it must be expressed as a complete sentence; for example, " A system of student government should be introduced into all high schools."

The proposition to be proved must be expressed in a complete sentence.

Practice

Frame a proposition from each of the following subjects:

Moving pictures.	Arbitration.
Merchant marine.	Campfire Girls.
Paper towels.	Juvenile courts.
Good roads.	School journalism.
Spelling reform.	Boy Scouts.
Vivisection.	Old age pensions.

87. PRESENTING A SINGLE ARGUMENT

Read over the following list of statements carefully. Select three about which you have a decided opinion. Give one good reason for your opinion on each of the three statements that you have selected:

1. Pupils who have a standing of 85 per cent in their term's work should be excused from examination.
2. A school should give credit toward graduation for the study of music with a private teacher.

3. Every girl should study cooking at some time in her high-school course.

4. Every boy should have manual training at some time in his high-school course.

5. All athletic contests with schools outside of this city should be abolished.

6. The mile run should be abolished in high-school athletics.

7. The school building should be open evenings for those who wish to come to the building to study.

8. The school building should be used for ——. (Name some community purpose.)

9. The city should own its electric light plant and its water works.

See how many facts you can bring to support your one reason. Do not give a second reason, but support that one reason. Write out your argument carefully in one paragraph. Examine the paragraph closely to see whether you have discussed more than one subject.

88. CLASSIFICATION

The six statements under the following proposition can be classified under two heads, "physical effect" and "mental effect." Make a statement for each of the two heads, and arrange the various assertions properly.

Proposition: "Corporal punishment is an objectionable mode of punishment for children."

1. Children are sometimes physically injured by it.

2. It gives children an idea that might makes right.

3. It substitutes fear for a sense of right and wrong.

4. It often destroys the children's love for the one inflicting the punishment.

5. It leads children to lie to avoid punishment.

For additional work in classification, see pages 215–217.

89. THE BRIEF

"This school should have a summer session."

Do you agree with this proposition? Is the statement as it stands *assertion* or *proof?* Give one reason why you agree or disagree with the statement. Support your one reason by any details that will make the reason convincing.

As you stand before the class to give your reason as fully as possible you should have a plan or brief; for example:

Brief

This school should have a summer session, for,

A. Many pupils who have failed would save time, for,

1. They must remain in school an additional term to make up the work in the regular session.

2. Many pupils fail in but one or two subjects which could be made up, without loss of time, in a summer session.

B. Pupils who have lost work through illness could make up this work and keep up with their classes.

C. Ambitious pupils could save a year's time by attending several summer sessions.

D. The earlier graduation of all these students would make room for more new students.

Therefore: This school should have a summer session.

Practice

1. Make a similar brief for your one argument on each of the assignments on pages 249–250. In the brief given above and in each of your own briefs, point out where assertion stops and proof begins.

2. Think of some article you have bought recently that has been very satisfactory. Make a brief of the argument you would use in persuading a friend to buy a similar article. Imagine yourself a salesman, and endeavor to sell the article to the members of the class. Your brief will help you in presenting your arguments.

90. DEFINING TERMS

Before you can make a successful argument, you must be sure that the person you are trying to convince understands the terms you are using. For example, suppose you are trying to sell a hand-power vacuum cleaner. Your customer knows about the electric vacuum cleaner but does not know about the kind that runs by hand power. She has no electricity in her house. Your explanation of the hand-power cleaner is a part of the introduction to your argument. It is really a **definition.**

When you go to a store to buy a piece of cloth or a tool, the clerk tries to persuade you that some of his goods will meet your needs. He is making an argument. State as a proposition the thing he is trying to prove. What will be the effect if you fail to understand some of his terms?

In making an argument always be sure that you make the principal terms so clear that no one can misunderstand their meaning.

91. THE QUESTION AT ISSUE

Suppose you are an automobile salesman. You are given the name of Mr. Henderson, a "prospect," as possible purchasers are often called. You first want to know whether Mr. Henderson has made up his mind to buy an

automobile. If he is undecided, you must first get him to make up his mind to buy some automobile.

If he has not made up his mind to buy, **the question at issue** in your talk with him is, Shall he buy an automobile? If he has made up his mind to buy one, the question at issue is, Shall he buy the one you are selling? The question at issue must always be determined before the proof is presented. It is a part of the introduction to any argument.

As an automobile salesman you will need to know the following facts about Mr. Henderson's case: (*a*) He has made up his mind to buy a car. (*b*) He is able to pay cash for a car that costs less than $1000. (*c*) The cost of upkeep is an important matter to him.

The problem for you as a salesman is to convince him that the Jones automobile, which you are selling, is the one he should buy. Your brief, if reduced to formal terms, might read as follows:

Introduction:

I. Mr. Henderson wants to buy for cash a car costing less than $1000.

II. He must have a car that will give good service at low cost for upkeep.

Question at Issue: Is the Jones car the best car that Mr. Henderson can get for the price?

Proof:

The Jones car is the best that Mr. Henderson can buy for the price, for,

I. It is built as well as a car can be built, for,

A. The material is the best that can be bought. (See guarantee of manufacturers.)

B. The workmanship is the best that can be secured.

C. Every car is thoroughly tested before leaving the factory.

II. It will give the best grade of automobile service, for,
  A. It will climb ordinary hills. (See demonstration.)
  B. It will run —— miles per hour. (See demonstration.)
  C. It is comfortable for,
    1. It has a space of —— inches in front of each seat.
    2. It has spring cushions.
    3. The demonstration shows that it is comfortable.

III. The cost of upkeep is moderate, for,
  A. It runs twenty miles on one gallon of gasoline. (See demonstration.)
  B. Tires for the Jones automobile cost only $ — per set. (Compare price list of tires in larger sizes.)
  C. The mechanism is so simple that the parts do not easily get out of repair. (See demonstration.)
  D. The simplicity of the car makes it possible for the owner to make many repairs himself. (See demonstration.)
  E. The manufacturer's guarantee protects the owner from defects of workmanship or material during the entire life of the car.
  F. Mr. Brown reports that all expenses of running his Jones car for one year, during which he traveled —— thousand miles, amounted to $ —.

IV. The original cost, $ —, is lower than that of any other equally good car, for,
  A. The Jones car is made in such large quantities that the cost of production is lowered. (Show statement of number of cars manufactured by various makers.)
  B. The purchaser of a Jones car pays a smaller amount toward advertising than the purchaser of any other car, for,
    1. The Jones car is so well known that extensive advertising is unnecessary.
    2. The competing manufacturer must add the cost of his advertising to the price of his car.

Conclusion:

I. The Jones car is well built.
II. It will give the best service.
III. Its cost of maintenance is moderate.
IV. The original cost is lower than that of any other equally good car.

Therefore: The Jones car is the best one that Mr. Henderson can buy for the price asked.

If your " prospect " lives at the top of a very long, steep hill, where will you place the emphasis in your selling argument?

If your " prospect " is the owner of a large car and wants to buy a second car to be used mainly for running errands, which part of the above brief can be slighted? Which part emphasized?

Which of the main headings will become of greater relative importance when you are talking to a man who can ill afford to buy any car?

The brief for an argument should include:

(*a*) The **introduction**, which should define terms, state points of agreement, and the question or questions at issue.

(*b*) The **proof**, which should give detailed reasons sustaining the proposition you are supporting.

(*c*) The **conclusion**, which should briefly summarize your reasons, and state that because of your reasons your contention is valid.

In preparing for an argument a brief should always be made.

92. ARRANGEMENT OF MATERIAL

We have learned that the beginnings and the ends of our compositions are the places of greatest importance.

This principle applies with especial force to argumentation. If we are to catch and hold the attention of our audience, we must present a strong argument at the outset. Let this be followed by the points of lesser rank, reserving for the last the strongest and most convincing argument.

Practice

Write a brief for an argument to prove to a "prospect" that he ought to buy some article that you know enough about to discuss. The following list may be suggestive:

A vacuum cleaner.
A fireless cooker.
An electric fan.
An electric iron.
A motorcycle.
A farm tractor.
A cream separator.
A furnace or a hot-water heating system.
A stationary gas engine for a farm.
A cyclopedia.

Practice in Oral Argument

For the following assignments the class should be arranged in groups of two pupils, or should sit as a deliberative body with a presiding officer.

1. Speaking to some member of the class as a "prospect," make the selling argument you have just briefed. Your classmates will present objections, which you must be ready to meet.

2. As a group of two, select from the list of topics given at the end of this chapter some proposition on which you and your partner disagree. Each pupil is to come to class to-morrow prepared to try to win his partner to his way of thinking. Each group is to have six minutes for argument in the class.

3. Let the class act as a board of education, with one of the pupils as presiding officer. Two members appear before the board as representatives of a firm manufacturing heating and ventilating apparatus, school furniture or other equipment, some particular textbook or set of maps, a moving-picture machine or other apparatus. The two agents will present their case and try to sell their goods to the board.

4. Let the class act as a board of directors for the most important corporation with which it is familiar. Two members try to convince the board of the wisdom of some special action. For example, let the two representatives convince the board of directors of the street railway company that they should sell school tickets to pupils at half fare.

5. One pupil impersonates the principal. Other pupils impersonate the board of education. A committee makes an argument for some desired action. The principal and the board members offer objections.

93. MEETING OBJECTIONS

The man to whom you are trying to sell an electric fan, says, "Yes, I do need an electric fan this hot weather, but I am short of money and an electric fan is one thing I can get along without."

His objection might be met by saying, "Yes, Mr. Smith, but your time is worth twenty dollars a day. If you are comfortable while you are working you will do more work, do it better, and keep yourself in better health. A day or two out of your business would cost a good deal more than the fan."

Practice

1. Prepare to meet four of the following objections in a two-minute talk:

(*a*) A customer is considering the purchase of a woman's tailored suit marked down from $25 to $11. She objects that it will go out of style sooner than the new suits.

(*b*) A customer objects to a single-tube bicycle tire, the only kind you have in stock, because he cannot himself repair it in case of puncture.

(*c*) A customer objects to paying three dollars for a hat, when he can get one that looks just as well for a dollar and a half.

(*d*) A customer in a stationery store remarks that he never uses a fountain pen, because he has never seen one that will flow readily when it has not been used for twenty-four hours.

(*e*) A customer objects to the price of a standard make of typewriter. He says that he can buy a typewriter for twenty-five dollars.

(*f*) A woman who has a large house wants a vacuum cleaner but says that she cannot afford it.

(*g*) It is useless to pass a law that children under fourteen shall not be employed in factories, because such a law cannot be enforced.

(*h*) It is useless for me to learn to classify words under the various parts of speech, because I shall not have to classify words when I am through school.

(*i*) There is so much corruption in politics that it is safer to have the electric light and power plant owned and operated by a company than by the city

(*j*) The parcel post should be abolished, because it injures the business of the express companies.

(*k*) Investigations looking toward government ownership of the telegraph and telephone should be abolished, because companies owning these facilities have recently lowered their rates.

(*l*) Our football team should be disbanded, because it has lost every game this year.

(*m*) The dramatic club should be discontinued, because it takes too much of the time of the pupils.

(*n*) Final examinations should be abolished, because some pupils cheat.

(*o*) Mr. Morrison should not be required to pay school taxes, because he has no children to send to school.

(*p*) Courses in salesmanship should not be introduced into the high school, because the students will become more skillful than the present employees in the stores, and will receive the better positions.

2. Write out fully your answers to four of the above objections. Read your answer to your father and mother, and get their judgment as to whether you have met the objections.

In preparing for an argument, always think out the strongest statement your opponent can make of his case. Be prepared to meet his arguments and his objections to your own.

94. THE USE OF STATISTICS

The Parcel Post and Your Pocket

When John Wanamaker, as Postmaster-General, gave the first effective impetus to the parcel post idea some twenty years ago, there was almost universal agreement that the project was sound and that its establishment was demanded by the interests of the public. He was, however, in advance of his time. Sentiment was not sufficiently strong to force the much-needed improvement from a Congress made up of men indifferent or hostile to the public interest. His epigrammatic statement that there were only four reasons why this country did not have a parcel post — the Adams Express Company, the American Express Company, the United States Express Company, and the Wells-Fargo Express Company — was true then, and it remained true

during all the years of delay that followed, except that the number of companies increased.

Public sentiment moves slowly, but it does move. These object lessons steadily educated the people, and as the cost of living became a more acute problem, increased attention was focused upon the palpable evils of the express extortion. It came to be understood that when $6,000,000,000 worth of farm products cost the consumers $13,000,000,000, there was a prodigious system of extortion in transportation; and the core of the evil was seen in figures such as these: the Wells-Fargo Company, with actual investments totaling only $2,044,000, was capitalized at $8,000,000; in a recent year it declared dividends of 310 per cent, and in addition increased its stock to $24,000,000 in order to conceal its enormous earnings.

Armed with such facts, the demand of the public became irresistible, and on January 1, 1913, a parcel post system — though only a half-hearted imitation of what it ought to be — will go into effect.

— *The North American* (Philadelphia).

No form of argument is more effective than a skillful presentation of authentic statistics to prove your point. One who depends on general statements and assertions that "everybody knows" is likely to be made to appear ridiculous by an opponent who can present figures that prove the statements to be untrue. Such facts as those in the preceding editorial helped to establish the parcel post.

Practice

1. The United States Census report shows that of all American women 25 years old and over, 86.7 per cent are married. (*Abstract of Thirteenth Census*,[1] page 148.)

[1] Every high school and academy should have a copy of the *Abstract* of the last census. This volume will be sent free in response to a request to the Bureau of the Census, Washington, or to your Representative in Congress. All other public documents, such as the report of the Commissioner of Education, can be secured either free or for a very small sum.

From these figures make an argument for the study of domestic science in the schools.

2. A comparison of the number of illiterate children in the United States in 1900 and 1910 is as follows:

CHILDREN 10 TO 14 YEARS OF AGE INCLUSIVE

1910			1900		
TOTAL	ILLITERATE		TOTAL	ILLITERATE	
	Number	Per Cent		Number	Per Cent
9,107,104	370,136	4.1	8,080,234	577,649	7.1

(*Abstract of Thirteenth Census*, page 148.)

From these figures make an argument for the common schools.

3. For the ten years from 1899 to 1909 the increase in cereal crops in the United States was: Quantity, 1.7 per cent; value, 79.8 per cent. (*Abstract of Thirteenth Census*, page 363.)

From these figures make an argument in favor of farming as an occupation.

4. The population of the United States in 1910 was 91,972,266. This represents an increase in ten years of 21 per cent. In the same period the exports of breadstuffs decreased about one half in value. (*Abstract of Thirteenth Census*, pages 21, 364.)

From these figures make an argument for restricting immigration.

5. The Massachusetts Commission on Industrial and Technical Training publishes the following table, based upon a study of 2000 wage earners in Massachusetts:

Age	Wages of Mere Apprentice		Wages of Trade-School Graduate	
	Week	Year	Week	Year
14	$4.00	$208	$ —	$ —
15	4.50	234	—	—
16	5.00	260	—	—
17	6.00	312	—	—
18	7.00	364	10.00	520
19	8.50	442	11.75	611
20	9.50	494	15.00	780
21	9.50	494	16.00	832
22	11.50	598	20.00	1040
23	11.75	611	21.00	1092
24	12.00	624	23.00	1196
25	12.75	663	31.00	1612
	Total	$5304		$7683

Earnings of a trade-school graduate to age 25	$7683	
Earnings of an apprentice to age 25 . . .	5304	
Advantage of trade-school graduate to age 25		$2379
Earnings of trade-school graduate from age 25 to 55 at $31 per week	$48360	
Earnings of apprentice journeyman from age 25 to 55 at $12.75 per week	19890	
Advantage of trade-school graduate 30 yr., from age 25 to 55		$28470
Total advantage trade school to age 55 . .		$30849

From these facts show a friend who cannot go to the high school that he ought to go to a trade school instead of leaving school altogether.

In using statistics it is always necessary to show that your figures are reliable. For this reason it is well either to state your authority or to be ready to show that your

statements are accurate by giving the source of your information.

95. THE USE OF EXPLANATION

The following explanation of the new type of instruction in civics is really an argument for a change from a study of constitutions and governmental organizations to a study of local community interests and problems.

Teaching Community Civics

After briefly tracing the city's growth as an organized community, the pupils are directed into a most interesting study of the problems of health, sanitation, building regulations, water supply, sewage and garbage disposal, street cleaning, lighting and paving, police and fire protection, transportation, education, city planning, contracts and franchises, municipal revenues.

Does this sound either formal or formidable? In practice it is neither. No longer are the pupils asked "elevating" questions, such as: "How does the federal executive act as a check upon the legislature?" "What are the exclusive powers of the Senate and House of Representatives?" Instead, they are busying themselves with such "commonplace" queries as: "Why do school children have to be quarantined when they have the mumps, and what are the city regulations covering contagious diseases generally?" "Why may there be legally only seven seats between aisles in our assembly hall, and what are the city ordinances about overcrowding, exits, and fire escapes?"

How dreadfully commonplace such subjects as these are! What waste of time, when the pupils might be communing with that noblest product of political thinking, the federal Constitution! The trouble with this viewpoint — still held, unfortunately, by some teachers — is that in the old Constitution days the pupils did not commune, they revolted — in spirit, if not in action. On the other hand, they are taking a keen interest in this new type of civics. Starting with things that are vital to

them, with questions they really want answered, they hunt anywhere and everywhere, even in the state or national Constitution, till their human interest is satisfied.

And this is not all. These pupils become possessed by another motive — the true goal of the educational process. If they find that laws or ordinances passed for their protection are not enforced, or that further regulations are necessary, they feel a responsibility for the righting of these conditions. At last they have learned to think civically.

One pupil, after studying housing conditions, went to call on her washerwoman to see what life was like in one of the city's worst inclosed courts. She was taken about the neighborhood and shown all the things the landlord ought to have done, but had not. "And the owner of the buildings is a good church member, too!" commented the girl indignantly. How long will inclosed courts and narrow alleys and bad sanitary conditions prevail, once the citizens know the facts and learn to interpret those facts rightly? Even good church members will have to get busy if they are profiting in this unregenerate fashion.

A second pupil spoke of the added interest he had in reading the daily papers. Since he had been studying civics he felt acquainted with the various officials and their work, whereas before, the term "city controller," for instance, had meant nothing to him.

A third student had learned perhaps the most difficult lesson of all — the evil of indiscriminate giving, which pauperizes the recipient of the bounty. How long, think you, will the gay and festive hobo continue in business, once the backdoor "handouts" from generous but shortsighted women are stopped, and he is met by the unvarying rule, "No work — no eat"? This will have the proposed labor colonies beaten to a frazzle!

— J. L. Barnard.

A large proportion of newspaper editorials are of this nature; that is, they argue by explaining. See if you can find among the editorials of to-day's paper one that makes an argument by the way it explains something.

Practice

1. Explain one of the following propositions in such a way as to make an argument in its favor:

(*a*) The "honor system" of conducting examinations should be inaugurated in our school.

(*b*) The labor union is a benefit to its members.

(*c*) The income tax is the fairest form of taxation.

(*d*) A farm expert should be employed for this county or township.

(*e*) My chosen occupation is ——.

(*f*) I should not like to be a ——.

(*g*) A juvenile court should be established in this city.

(*h*) A public official who takes graft should be imprisoned.

2. Write an editorial comment on some event of current interest, making it a basis for an argument. The following suggestions may help you to select a topic:

(*a*) Our recent defeat in football. (Make an argument for a change of athletic policy.)

(*b*) Our recent school reception. (Show the need for more social training in the school.)

(*c*) A well-managed school affair. (Show how the management of activities is valuable training.)

(*d*) The recent issue of our school paper. (Write an editorial showing why pupils should subscribe for the paper.)

(*e*) A bill before Congress, the state legislature, or the city council. (State its provisions in such a way as to make an argument for or against the bill.)

(*f*) Prices received by the farmer as compared with those paid by the city consumer. (State specific prices, and advocate a remedy that will benefit both farmer and consumer.)

(*g*) The need of public playgrounds. (Take an account of a case in the juvenile court from the newspaper, and from it show the need of playgrounds.)

(*h*) A commercial and technical school needed. (Develop the argument from some event or condition.)

3. Bring to class an editorial. Be prepared to state the proposition it supports, and to defend the position taken in the editorial against the arguments of the class.

An explanation of conditions which make a conclusion inevitable is one of the most effective methods of argumentation.

96. PERSONALITY

How did the salesman help you to make a decision when you bought your last dress, hat, or suit of clothes?

Did he readily understand what you wanted? Did he know his stock? Could he make you understand the difference between various qualities of goods? Did he try to sell you something that you did not want? Was he honest in telling you if some of his goods were unsuitable? Was he impatient when you did not buy immediately? Was there anything striking about his dress or manners that took your attention away from his goods or his argument? Was his voice pleasing? Did he speak his words distinctly, or did you have to ask him to repeat what he had said? Would you like to talk with him about something aside from his business? Would you go to him again?

Apply as many similar questions as possible to some person you have recently met. Try to determine why you instinctively believe one person and doubt another. Why do you seek the company of one person and avoid that of another?

Many of the answers to such questions as those just given can be summed up in the one word, **personality.**

In giving your answer to the following problems, try particularly to present your arguments in a pleasing manner. You must know your subject thoroughly or you will

be unable to inspire your hearers with confidence. Be prepared to meet objections in a courteous way. A lack of courtesy will surely spoil your effort to make people believe what you are saying.

In his *Autobiography* Benjamin Franklin makes the following excellent suggestions on the art of persuasion:

When another asserted something that I thought an error, I denied myself the pleasure of contradicting him abruptly, and of showing immediately some absurdity in his proposition; and in answering I began by observing that in certain cases or circumstances his opinion would be right, but in the present case there "appeared" or "seemed" to me some difference, etc. I soon found the advantage of this change in my manner; the conversations I engaged in went on more pleasantly; the modest way in which I proposed my opinions procured them a readier reception and less contradiction; I had less mortification when I found myself to be in the wrong; and I more easily prevailed with others to give up their mistakes and join with me, when I happened to be in the right.

And this mode, which I at first put on with some violence to natural inclination, became at length so easy and so habitual to me, that perhaps for these fifty years past no one has ever heard a dogmatical expression escape me. And to this habit (after my character of integrity) I think it principally owing that I had early so much weight with my fellow citizens when I proposed new institutions, or alterations in the old, and so much influence in public councils when I became a member; for I was but a bad speaker, never eloquent, subject to much hesitation in my choice of words, hardly correct in language, and yet I generally carried my points.

A pleasing method of presentation helps to persuade.

Practice in Oral Argument

Make as complete an argument as possible for or against one of the following propositions. Make a plan so as to

gather your arguments under definite statements that will prove your case. Each pupil will stand in front of the class and present his argument within a given time, preferably from two to five minutes.

1. The study of algebra in the high school should be elective.
2. Substitute for algebra in the above proposition any other subject that you think should be elective.
3. Instruction by means of moving pictures should be introduced into the schools.
4. The occupation of a —— is more desirable than that of a ——.
5. Women should receive the same pay as men for doing equal work.
6. A three-fourths vote of a jury should render a verdict in criminal cases.
7. This community should have a lecture course.
8. Our high school should have a course in agriculture.
9. A railroad should pay $10,000 damages to the family of any employee who is killed while on duty.
10. The state (or city, or county) should pension teachers who have served thirty years in the schools.

Other topics are suggested at the end of this chapter. The class will decide by vote:

(*a*) Who has presented his or her argument in the most pleasing way;

(*b*) Who spoke most distinctly;

(*c*) Who spoke with the least hesitation.

97. DEBATE

Debate is merely a form of argument. Its aim is to make people believe.

Tell the class of some specific case in which you tried to persuade your father or mother or teacher or a schoolmate

that your idea was correct. Did you succeed? Did the person you were trying to persuade convince you that you were wrong? Why was the conclusion reached for or against your proposition?

Try to classify the reasons for the decisions under:

(*a*) Knowledge of the question.

(*b*) Arrangement of arguments.

(*c*) Skill in presenting arguments.

Practice

1. Select a proposition for discussion at the next meeting of the class. As many pupils as possible will give three-minute speeches for or against the proposition. During the presentation of the arguments a group of pupils acting as judges will mark each speaker on the scale of 10 on each of the above points. A second group of judges will keep track of the number and the relative importance of the arguments. After an equal number of pupils have spoken on each side, the second group of judges will give its decision, and the first group will give its ratings for each speaker under each of the three headings.

2. Choose sides so as to divide the class into two groups. Each side is to meet by itself and elect three speakers to debate the chosen question a week later. Each side is also to choose committees to look up various phases of the subject, and assist the speakers in preparing for the debate. Hold the debate and have a decision rendered by a committee who will show the reasons for their decisions.

98. LIMITING THE QUESTION

In preparing for a formal debate it is necessary, first, to make sure that both sides understand the terms of the

question. For example, suppose you were to discuss the proposition: "A practical education is better than a high-school education."

The first difficulty that would be met in discussing this question would be in deciding what is meant by the terms "practical education" and "high-school education." The question is hardly debatable as it stands because of the uncertainty of its terms. A more definite statement would be: "A trade-school education is better than a classical high-school education." Here arises another difficulty, for it is evident that a trade-school education will not prepare a boy for college. The question can be still further narrowed as follows: "A trade-school education is better than a classical high-school education for a boy who can go to school only four years after completing the grammar school."

In debating this proposition the question would naturally arise whether or not a commercial course is to be considered as a trade-school education. The opponents could agree to include the commercial course as a trade-school course, or to exclude it. The question at issue could then be stated as follows:

"A boy who can spend only four years in some school above the grades can have either a trade-school education, or a classical high-school education. Which should he select?"

99. PREPARING FOR A DEBATE

In preparing for a debate it is necessary to divide the question among the debaters, and to apportion to each his part of the argument.

In debating the above question the division of the subject might be made as follows:

Education should contribute to a successful life by promoting:

1. Financial success.
2. Enjoyment of daily work.
3. Enjoyment of leisure.
4. Preparation for service to other individuals and to society.

The leader of the affirmative might now restate the question at issue:

"Will a trade-school education or a classical high-school education do more to promote a successful life in these four particulars?"

If there were three debaters on a side, one would of course have to discuss two of the divisions of the question.

In preparing to debate a question, it is of the utmost importance that you become thoroughly acquainted with both sides of the question. Otherwise you will be unable to meet the objections of your opponents. You should state to yourself, as strongly as possible, every argument they can make, and then formulate your answer. A particularly strong form of argument is made if you can admit your opponent's point, and then show that his argument really favors your side of the question.

For example, suppose you are trying to sell a life insurance policy to a man who says, "I would take a policy, but I need all my money to pay for my home." A good answer would be, "If you live you will pay for your home anyway; if you die after taking the policy, your insurance will pay for it, and thus secure it to your family. On the other hand, if you had no insurance the home would never be paid for. The fact that you must pay for your home is a reason why you should take the policy."

100. CONDUCTING A DEBATE

In a formal debate the affirmative opens and closes. The proper order is:

1. First speaker on the affirmative.
2. First speaker on the negative.
3. Second speaker on the affirmative.
4. Second speaker on the negative, etc.
5. Closing speech for the negative.
6. Closing speech for the affirmative.

The speakers in formal debate are limited to a definite time for each speech. A timekeeper should give warning one or two minutes before the expiration of the time in each case. Sometimes each of the speakers is given an opportunity to make a second speech; sometimes the leading speaker or captain of the team or some one appointed by him closes for the side. All such details, including time limits, are agreed upon beforehand. It is customary to refer all points not specifically settled in the preliminary agreement to Roberts' *Rules of Order* or to some similar manual.

Questions for Debates

School Topics

Resolved:

1. That all normal children should be compelled to attend school until they are sixteen years old.
2. That children under sixteen years of age should not be employed more than eight hours a day.
3. That the city (township, county, or state) should furnish free textbooks for all public-school pupils.
4. That the expenses of the high-school orchestra should be paid by the Athletic Association.
5. That the state should give free scholarships to all qualified pupils who desire to go to college.

6. That a system of student self-government should be established in our school.

7. That high-school fraternities should be abolished.

8. That the principal of a grammar school should have the right to inflict corporal punishment.

9. That a trade school should be established in this city or community.

10. That our school should offer a two-year commercial course.

11. That our school building should be kept open evenings as a social center.

12. That employers of children under sixteen should be required to provide instruction for them during business hours not less than eight hours a week.

13. That the discipline of the study hall (or lunch room or corridors) should be placed in the hands of elected representatives of the student body.

14. That athletes whose standing is below 75 per cent in any subject should be debarred from all interscholastic contests until the deficiency is made up.

15. That the Board of Education should provide public playgrounds.

16. That current events should be made a part of the course of study in history.

17. That a study of local civics and industries should be required as part of a high-school course.

18. That the Board of Education should provide lunch for the high-school pupils at actual cost.

19. That free transportation to the nearest high school should be provided for any country boy or girl who is qualified to attend high school.

Political, Social, and Civic Topics

Resolved:

1. That the opening of stores in the evenings for two weeks before Christmas should be prohibited by law.

2. That labor unions are justified in demanding the reinstatement of a member discharged for a cause that seems to them unjust.

3. That this community should have a Chautauqua.

4. That the giving of presents at Christmas is undesirable.

5. That the United States government should own and operate the telephone and the telegraph systems.

6. That this state (county or township) should raise, by the sale of bonds, $ — — for the improvement of roads.

7. That this state should make it impossible for any one to dispose of more than one million dollars by a will.

8. That the state should provide old-age pensions.

9. That the state should provide pensions for indigent mothers of children under fourteen.

10. That the city or village should own its water works (or electric light or gas plants).

11. That the city should maintain a free public hospital.

12. That the state should establish a minimum wage for women.

13. That all tariff rates should be settled by a national commission.

14. That this state should require an educational qualification for suffrage.

101. REVIEW

1. What is the difference between assertion and proof? Give an illustration of each.

2. What is the difference between a topic and a proposition? Give an illustration of each.

3. What is the purpose of a brief? Name the three parts of a brief, and tell what each part should contain.

4. What is meant by " the question at issue "?

5. Why should every argument begin with one of its strongest points?

6. Why should the strongest point come last?

7. Why is it necessary to study the opposing side of an argument as well as your own?

8. What is meant by " making people believe by explanation "? Illustrate.

X. VISITING BY MAIL

102. A PERSONAL LETTER

(a) 241 Pikes Peak Ave.
Manitou, Colorado
August 3, 1916

Dear Tom, (b)

(c) Manitou is a gem. We had been told that we should require an extra stock of adjectives here and were braced for disappointment, but it didn't come.

The town nestles among the foothills, while just beyond are the great mountains, rising one above another, with wonderful Pikes Peak in the distance towering over all. The air is so clear that the pine-covered slopes and the rocky crests seem right at hand, but we have learned by trying to climb Old Baldy that in such an atmosphere the mountains are much higher than they seem.

There is plenty of entertainment here. Twice a week the band plays in the park. Automobiles are all the while taking parties to points of interest, such as the Cave of the Winds and Cheyenne Cañon, where Helen Hunt Jackson was buried. Every afternoon a party mounted on burros starts for

Pikes Peak, to be gone all night and reach the summit in time for the view at sunrise. The trails are very dangerous in places and serious accidents sometimes occur. Many persons are so weary when they get to the peak that they are glad to come down in the car on the cogwheel railway.

I wish you and Gene were here too. We should have some rare fun. They say there are trails up into the mountains, which are not commonly used and from which bears are sometimes seen. We could take our lunch and perhaps have a few adventures.

I hope you and your family are well. Mother and the girls send regards to all. Please write very soon and tell us all the news. It seems an age since we left Grand Rapids.

(d) Faithfully yours,

(e) Wilt

Mr. Thomas Hall (f)
473 Twelfth St.
Grand Rapids, Mich.

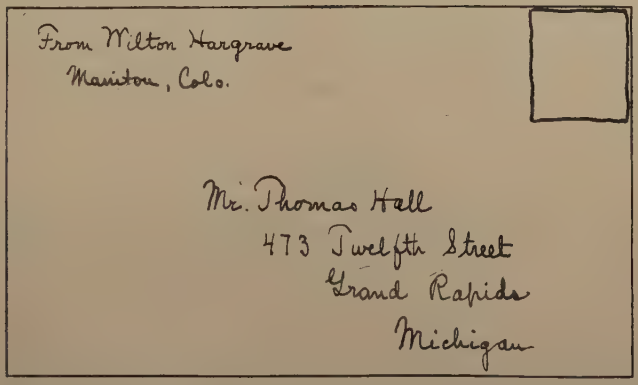
Why was this letter written? How do you know? What do you learn from the letter about Thomas and Wilt and their relation to each other? In what respects is this letter a good one?

Note that the letter has six parts, which have been marked in order. These are usually called:

(*a*) **Heading** (*c*) **Body** (*e*) **Signature**
(*b*) **Salutation** (*d*) **Complimentary close** (*f*) **Address**

What is each of these parts for? Give other names to them if you can. Are any of your names better than those above? Why do you think so? Which of these parts might most safely be omitted? Why? Which least safely? Why?

The envelope for this letter, when ready for mailing, would look like this:



Compare the address on this envelope with the address on the letter. The address on the envelope is usually called the **superscription**. We will letter it *g*. Note the exact position of each line of it. Why are the lines placed thus? The arrangement is substantially in accordance with a model published by the Postmaster-General of the United States. See page 330. Why is it desirable that all envelopes should be addressed in the same way?

Note the position of the stamp. Why should it be placed here rather than on the back of the envelope or in another corner?

Observe the return address on the envelope. Where else might it have been placed?

Experiment

Two members of the class might act as a committee to visit the post office and find out as much as possible about how letters are handled. The committee should prepare to make a clear and orderly report and to answer any question which the members of the class may ask. One member of the committee might tell the history of the letter above from the time it was placed in the envelope until it was ready to go to the railway station, and the other carry the story on to the moment when Tom opened it.

103. WRITING A LETTER

Write a letter thanking the postmaster for his kindness in explaining to the committee how letters are handled. The best of the letters written by the class may be selected and mailed.

For a letter of this kind use note paper and envelope to match. Such paper is usually white, and consists of a double sheet about $6\frac{1}{2}$ inches long and $5\frac{1}{4}$ inches wide. Begin your letter on the first page with the fold to the left, and write on *consecutive* pages, except when your letter occupies but two pages; in that case you may use the first and third. Be sure that each part of the letter, the heading, the salutation, etc., is correct, and that you apply to the body of the letter all that you have learned about good composition.

In preparing to mail a letter of this kind, address the envelope, turn it over with the flap away from you, fold the letter once from bottom to top, and slip it into the envelope, folded edge first. This is done so that your correspondent may remove the letter from the envelope

and open it by simply turning the upper part down again. By this method also danger of cutting the letter with a letter opener is avoided. Seal the envelope firmly. Turn it over to make sure that the address is accurate and complete, and affix the stamp.

It is important to have a definite way of doing all this in order that no letters may fail to reach their destination. Every day over thirty-seven thousand letters are sent to the Dead-Letter Office in Washington because the postal clerks cannot discover for whom they are intended. This number does not include foreign letters or parcel-post packages.

Never mail a letter without making certain that the envelope is sealed and properly addressed.

Practice

1. Write a letter to an acquaintance in another town, telling him about your school. Try to select items that will be of interest to your correspondent, determine the order you will follow, and write as you would talk. Refer to the letter on page 275 for examples of correct heading, salutation, etc.

2. Submit your letter to your classmates for correction. When it is as nearly perfect as you can make it, prepare a clean copy, having due regard to margins, address the envelope, and mail.

3. Imagine yourself the Thomas Hall who received the letter from Wilt, and write an appropriate answer. Make a few notes before actually composing the letter in order to make sure of your principal items and of the order in which you will present them.

104. A BUSINESS LETTER

THE LONGWOOD COAL COMPANY
1047 WEST NINETY-NINTH ST.
CHICAGO, ILL.
TELEPHONE BEVERLY 783

August 1, 1916

Mr. J. W. Townsend
10231 Prospect Ave.
Chicago, Ill.

Dear Mr. Townsend:

Have you laid in your coal for the winter? If not I should like to supply you.

I have recently purchased the yards and business of the Longwood Coal Company and am prepared to give you prompt and satisfactory service at the lowest possible rates.

As you know, coal is cheaper now than it will be next month. I can deliver range coal of the best quality for $7.80 a ton and No. 2 Chestnut for a dollar less. The cost of other sorts will be in proportion. Why not order now and have the advantage of these low prices? Call up Beverly 783.

Very truly yours,

Horace M Sargent

How does this letter differ in purpose and form from the one on page 275? What effect do you think the letter will have on Mr. Townsend? Why?

Note carefully each detail of arrangement in the letter and prepare to explain its value. Where is the address placed?

105. A FORMAL NOTE

Compare the following note with each of the two letters already studied with respect to purpose and form.

The Junior Class of the Woodridge Township High School requests the pleasure of your company at a reception in honor of the Faculty and the members of the Senior Class, at the Arlington Hotel on Friday evening, May eighteen, from eight to ten o'clock.

106. CLASSES OF LETTERS

All the communications which most persons will ever have occasion to make by mail fall into three classes: (*a*) **Personal letters.** (*b*) **Business letters.** (*c*) **Formal notes.**

Personal letters are written to relatives, friends, and acquaintances and have to do with everyday affairs pertaining to the family, the neighborhood, and the social community. As will be seen, they are often mere informal notes. Business letters are used in commercial transactions, in the industries, and in the professions. Formal notes are sent on those social occasions when a certain degree of ceremony is to be observed, as, for example, a reception, a wedding, or a dinner for a large company. Custom has established certain conventions appropriate to each of these kinds of communications and you should observe them. In the remainder of this chapter and in the two that follow you will find numerous examples of letters and notes appropriate to a variety of occasions. Study them closely.

107. EXAMPLES OF PERSONAL LETTERS

Group I. Letters of Friendship

What is the purpose of each of the following letters?

I

6278 Bellevue Avenue
Chicago, Illinois
August 15, 1916

Dear Helen,

You have probably begun to wonder whether I am going to keep my promise and tell you all about my visit to this great city. No doubt you will hear of it all the rest of the year after I get home, but I have time while auntie is writing letters to tell you a few things now. Shall I begin at the very beginning? That will satisfy your orderly soul I know.

Uncle Ben met me at Englewood and we took a street car to his house. The new Chicago street cars are very much larger than our cars at home. On some of them you both enter and leave at the front of the car. The conductor moves a lever which opens the doors and lets down the steps at the same time. There is an iron railing separating the two doors for entrance and exit, and the conductor can operate either door with its step separately. On all the new cars you must pay as you enter.

As we rode along Sixty-third street, the surroundings did not seem at all like those of a great city. I kept looking for a sixteen-story building, but instead I saw the "White City," an amusement park, and very many two- or three-story buildings, no bigger than our store buildings in Hamlin. Aunt Jane and my two little cousins, Jean and David, met us at the inner door of one of these large three-story blocks, which I have since learned are apartment buildings. There are thirty apartments with thirty families in the building in which they live, and you are likely to see some one every time you go to the door. I don't wonder that city people go "dressed up" all the time.

Aunt Jane's maid always looks as if she were expecting company. In the morning she wears a plain blue gingham dress and full white apron, with a bib and shoulder pieces. In the afternoon she wears a black dress, with a smaller fancy apron and plain band collar and cuffs. She came from Holland only a year ago, but she has learned to speak English very well.

There now! I hear Aunt Jane telling little David that we shall all walk over to Jackson Park in a few minutes, and I haven't told you a word about our trip to the city and all those skyscrapers which I saw in the loop district, as they call the crowded business part of the city. We stood up close to the windows of Peacock's big jewelry store and counted tall buildings or gazed at the silverware or watched the crowds until I was convinced that Chicago is a grand city.

Next time I will tell you what we see this afternoon at the Field Museum of Natural History. Jean wants me to look over the wonderful Indian exhibit, little David talks of nothing but the stuffed animals, while Aunt Jane is fascinated by the relics from Rome. She says that to see them will make my study of Latin more interesting.

Lovingly,

JANET

Miss Helen Crane
Hamlin, Tenn.

2

Benton, Ohio, Sept. 20, 1916

My dear Madge,

Father and Mother and May all met me at the railway station yesterday afternoon, and took me for a drive around town before going up to the house. Apparently I am in Benton, Ohio.

But am I all here? I keep thinking about the lovely month we had together at your home. I am still going to the Symphony Concerts, and to the matinées, and to the little parties which you and your friends gave. May told some one to-day

that her ears ached from hearing about my visit. I don't see how it could have been happier.

I hope that some day I may have a "stunt party" as successful as yours was. The stunts were probably more enjoyable because everyone knew that they were impromptu, but they were very clever also. I laugh whenever I think of Harold Burns. His humor is unique. I don't wonder that his sister Winifred is so proud of him.

I want to thank you and your dear mother for all the beautiful things you did for me. The day in Jackson Park with your Aunt Carrie and your cousins was an especially happy day, and so was the day we took luncheon at Field's and afterward saw David Warfield.

It is a good thing that school does not begin for another week. I doubt if I could settle down to work.

Remember me to any of the boys and girls who may inquire for me, and give my love to your father and mother.

Affectionately yours,

BLANCHE CROWE

Miss Margaret Wooley
5332 Kenwood Ave.
Chicago, Ill.

Think of the writer and the receiver of each of these letters. Refer also to Wilt's letter to Thomas Hall on page 275. In what relation do the two persons stand to each other in each case, as to age, intimacy, and location?

Decide:

(*a*) Whether the letter sounds natural;

(*b*) What message it was intended to carry;

(*c*) Whether you would like to receive it if you were the person addressed;

(*d*) How it would make you feel toward the writer.

Suppose that Janet were writing a letter to Henry Crane, a classmate. How would it differ from the letter she wrote to Helen Crane?

Blanche's letter is a " bread and butter " letter. Was this harder or easier to write than the others? Why?

Refer to Wilt's letter, page 275. What facts are contained in the heading? Study the letters of Group I. What items are placed in each line when it seems desirable to use only two lines in the heading? When does a writer use one, when two, and when three lines for the heading? Note the depth of indentations. Why should the second and third lines of the heading be indented equally? At about what point of the paper does the first line begin?

What punctuation marks are used in the heading? Which of these might be omitted if you used the word " in " rather than the punctuation mark? What punctuation marks would remain if you used no abbreviations? What mark is used after each salutation and complimentary close in these letters?

A friendly letter should give the feeling of a friendly visit.

Practice

1. Suppose a member of the class has been absent for several weeks because of sickness, or has moved to another town. Write to him, giving an account of recent happenings in the school and neighborhood.

Suggestions:

(*a*) Imagine yourself in his place; this will help you to think of the things which he would like to hear about.

(*b*) Let your letter embody all you know concerning the proper arrangement and punctuation of heading, salutation, complimentary close, and address.

(*c*) Be careful about margins and capitals.

(*d*) If you do not know what the accepted rules regard-

ing these things are, study Wilt's letter and those in Group I, and follow the example which best suits your case.

2. Exchange letters with a classmate. Write out your opinion of his letter. Consider whether his letter is natural. Would you be glad to receive it if you were at home convalescing? Why? Would the letter make you feel that the writer really wanted to talk with you and wrote only because a call was impossible?

3. Imagine yourself on a journey in some other state or country which you have visited or of which you have read in books of travel. Tell the family at home about your experiences.

4. Exchange letters with a classmate and criticize as to tone and form. Do you think this letter is as interesting to the person addressed as it was to the one who wrote it? Suggest improvements.

5. Rewrite your own letter, making it as much better as you can. Inclose it in a suitable envelope, or draw an envelope form on your theme paper, and write the superscription.

6. Imagine that you have been visiting cousins at their summer home in the Michigan woods near a chain of small lakes, or that you have spent the Christmas holidays with an aunt in the city. Write a note of thanks for the courtesies shown you. Be natural, express your feelings, but do not merely chatter. When you tell a friend about a good time you have had, you mention things that pleased you. Do this in your letter.

7. The pupils in seats one, three, five, etc. may drop their letters into box A and the others into box B. Pass box B to the first group and box A to the second. Each pupil may draw a letter and write out his criticisms of it

on a separate sheet of paper. Be clear and concise in these suggestions. For example, tell:

(*a*) How the letter affects you;

(*b*) Whether you would feel like repeating your courtesies to such a guest;

(*c*) What further might have been said to show appreciation;

(*d*) Whether the writer is too effusive to seem sincere.

8. Return the letter, with your criticisms of it, to the author. Rewrite your own letter, using such suggestions as you think are good. Hand your letter to your teacher for further criticism and correction.

Group II. Informal Notes of Invitation and Reply

1

914 Wade Park Ave.
October 18, 1916

Dear Blanche,

I have had some great luck. A friend of father's has given him eight box tickets for the football game on Saturday. Mother and he will use two of them, and that will leave just enough for our house-party "crowd." Will you go?

Sincerely yours,
Walter

2

Dear Maurice,

The boys have decided to bring their mandolins on Friday night; you must be sure to send home for yours. I hope you will come early so that we may look over some new pieces together before the others arrive.

Sincerely yours,
Margaret

923 Olney Lane
Tuesday morning

3

2022 West Maple Street
February first

Dear Ethel,

I am sorry that I can't accept your invitation for next Friday night. I certainly should enjoy helping you celebrate your birthday; but I have promised to take Bess and Mary out to Cousin Ann's party that evening.

Cordially yours,
WENDELL

4

Kern City, Idaho
October 10, 1915

Dear Henry,

Since you have been so miserly with your letters, I think we may have to begin all over to get acquainted. Of course I have heard plenty about you and that crack team of yours and am writing eagerly to claim the honor of entertaining "the illustrious Henry Warner," at the time of the "big game" next month. Mother thinks the house large enough even for members of opposing teams, and I promise you there will be some excitement.

Don't turn us down, for the whole family is counting on you.

Sincerely yours,
JIM AICOX

(This letter was addressed to Mr. Henry Warner, 803 Center Avenue, Caldwell, Idaho.)

5

Dear Maud,

I shall be very happy to accept your invitation to luncheon on Saturday, February fourteenth.

It will not be necessary to meet me, for I remember the way from the car line up to your home.

Cordially yours,

GERTRUDE

9107 Halsted Street
February sixth

Study each letter in this group to see how well the writer has adapted his material to the occasion. Can you suggest any improvements?

State briefly the purpose of each letter; *e.g.*, "Walter invites Blanche to make one of a party to attend a football game."

Compare the notes in Group II with the letters in Group I. Explain the reason for each difference you find. Can you discover when simply the day of the week seems to be sufficient as the date in a note? Why is it usually better to give the day of the month? When would you abbreviate the date? If you will write out in full some of the headings, you will find help in answering this question.

With regard to brief notes it is especially true that the arrangement should be a problem in design. Copy any two of these notes. Rewrite the headings to see if you can secure a more attractive page.

Courtesy in letter writing, even in the case of an informal note, requires the observance of certain conventions.

PRACTICE

1. Wendell sent regrets to Ethel. Write Ethel's invitation to Wendell.

2. Blanche accepts Walter's invitation to the game. Write her note to him.

3. Blanche has already promised to go to the game with some friends from out of town. Write her regrets.

4. Exchange with a classmate this note of regret. Suppose you are Walter. Write out your opinion of the note. Is it courteous? Does Blanche appreciate your invitation? Will you ask her again? Why?

5. Write Henry Warner's note accepting the hospitality of his former friend Jim Aicox.

6. Suppose that the captain insists upon keeping the team together. Write Henry's regrets. Which is more difficult for you to write, a note accepting or a note declining an invitation? Why?

Group III. Favors

1

104 South Leavitt St.
Wednesday, Dec. 15

Dear Bess,

Can you come over Friday night and help me with my Christmas candies? Gertie and I made fondant Monday night, and I have gathered a great collection of shelled nuts and candied fruits since then. I am asking Grace and Beatrice also, but you are such an expert at candy making that I especially want you.

Yours,
Jane

2

Dear Lucie,

Professor Smith gave me the hint that I needed in selecting you a birthday book — for book I knew it must be to win your keenest appreciation. When he remarked in class the other

day that *Lorna Doone* is the most interesting book that he has ever read and I saw you make a note of the title, I did likewise. Please accept this copy with my best wishes for many happy returns of the day.

Sincerely your friend,
VIRGINIA

329 West Front Street
November tenth

3

328 Central Avenue
October 21, 1916

Dear Walt,

The stereoscope and pictures which you left yesterday are just the thing for an invalid. Thanks. I wish that you had waited until the doctor stopped fussing with my ankle, for I wanted to hear the details of Wednesday's game.

Drop in the next time you come to town. If it is convenient, bring the other set of views which you mentioned. I should enjoy seeing them.

Sincerely yours,
PHIL

4

Hotel Raymond, Pasadena
February 16, 1916

Dear Jessica,

In the excitement of sight-seeing I had completely forgotten that Father Time was marking off another year for me; but Uncle Sam came this morning to remind me, and in his hand was a box from you. It was very sweet of you to remember, and remembrances are doubly acceptable when one is far away from one's friends.

The collar and cuffs are beautiful, and very precious to me because they are your own work. Many, many thanks. I shall think of you whenever I wear them — though I do not

need a reminder. I have wished many times that you were here in this sunny land.

How did you manage to have the gift arrive on the very morning of my birthday? You must be a particular friend of Uncle Sam's.

Love and all good wishes to you.

Sincerely your friend,

PAULINE

Miss Jessica Burns
Ware, Montana

5

35 Jackson Avenue
Friday, October 4

Dear Uncle Frank,

I am sending my brother to see if you will lend me your field glasses for to-morrow. Professor Rhodes is going with the class to Blaine's woods to study the birds. You know they are passing through our region in large numbers now. We shall start at six o'clock and make a day of it.

This is asking a great favor, I know, but I promise to be extremely careful.

Yours,

ROGER

6

Trenton, Missouri
Feb. 3, 1915

Dear Mrs. Holton,

The bearer of this note is my friend, Miss Alice Cabery, of Trenton. She has been suffering from the grip and has decided to act upon the doctor's suggestion and spend a month in the South. Knowing how happy I was with you a year ago, she has hopes that you will receive her into your circle. I am sure you will if you can.

Sincerely yours,

HARRIET OWENS

Mrs. Emma Holton
The Pines
Biloxi, Miss.

What is the purpose of each of these letters? How much of each was it necessary to read before you discovered the purpose? Would it have been just as well to have closed the letter at that point? Explain.

The words "Introducing Miss Alice Cabery" should be written in the lower left-hand corner of the envelope addressed to Mrs. Holton. Explain why.

How intimate is the acquaintance of these persons? How do you judge?

Do the letters sound natural, or as if the writer were struggling with a composition? Remember that longer sentences are used in writing than in ordinary conversation, and do not suppose that short, choppy sentences give a natural tone to a letter.

Study your letters carefully to make sure that their tone expresses your feeling accurately.

Practice

1. Bess is going to the rehearsal of the school orchestra Friday night. See the letter on page 290. Write her reply to Jane. Is it better to explain why she cannot help? Give the reason.

2. If you wished to help Jane, would you suggest doing so on Thursday or on Saturday night? Look carefully at her letter before you decide to include such a paragraph in your answer. Write a paragraph that will explain why you do or do not make such an offer.

3. Write Lucie's note of thanks for *Lorna Doone*. Be careful of your date. Do not let it prove impossible any statement that you may wish to make about reading the book.

4. Exchange notes of thanks with a classmate. Would you be pleased with his note if you were the person addressed? Explain. Is it as cordial as he would be if he were talking to you? Since one's manner and face express thought, is it necessary to say more or less in writing than in speaking thanks?

5. Write out your criticisms and suggestions, and hand them to the author.

6. See if you can improve your note with the aid of your classmate's suggestions. Hand it to your teacher for further criticism.

7. Why is Pauline's letter to Jessica a good one? Condense the letter to three sentences, one for each paragraph: "Your present came this morning to remind me of my birthday" or "Your present came this morning." Using this outline, imagine that you are the recipient of a gift and write a letter of thanks, filling in the appropriate details.

8. Exchange letters with a classmate. Write out any suggestions that would help him to improve his letter.

9. Why do you suppose Miss Owens did not write directly to Mrs. Holton about her friend Miss Cabery? Write a letter from Miss Cabery to Miss Owens three days after her arrival in Biloxi. Tell whether she is staying at "The Pines." Mention some of the people she has met. Give some details regarding the journey to Biloxi. Be sure to thank Miss Owens for her letter of introduction.

10. Make sketches for six notes of the sort illustrated in this section. Try to think of situations as unlike those already presented as possible. Write out one or more of these notes as the teacher may direct.

Group IV. Apology, Announcement, Congratulation, Condolence

1

27 Bloom St.
Clinton, Iowa
July 15, 1916

Dear Tom,

How is camping by this time? I imagine that you are getting the kinks taken out of your fastidious nature and that you have a pretty fair appetite, even for the despised canned beans.

This morning I ran across your kodak thrown into a drawer. When I helped you scour the neighborhood for it, I was sure I had returned it. Judge my astonishment when I found it among my truck!

I started it off to you by this morning's mail and hope you will be as charitable as you can be in the matter.

Yours,
Skeeter

2

35 Jackson Avenue
Sunday, October 6

Dear Uncle Frank,

Letter writing is no joke but it is particularly hard when a fellow has such a story to tell as I have. I have lost your field glasses. When we reached home I had the case over my shoulder but that was all.

This morning two of the fellows went on wheels with me to search the woods, but I shall have to go again to-morrow.

If I do not find them I will replace them at once. I hope I can get them to you before you need them.

Your unhappy nephew,
Roger

3

Enid, Oklahoma
February 6, 1916

Dear Wilbur,

Hurrah for your little sister! She is the prize orator of "Enid High." So said the judges and they know. "I came, I saw, I conquered" four husky fellows and three blooming damsels. Now I am to carry the conquest into the adjoining county of Logan on February twenty-second. If you have tears to shed prepare to shed them then, but meantime hurrah and hurrah while you may.

Your loving sister,
ANNA

4

2042 Lincoln St.
Nov. 22, 1916

Dear Florence,

Surely you deserve a medal for bravery. But it was like you to remember that frail young girl. Can you imagine how proud I am to say, "She is a friend of mine," when people praise your heroism in the fire down town?

I hope you were not injured — the papers gave the impression that you were not — and I congratulate you most heartily on getting that fainting girl to safety.

Yours with much love,
ALICE FREEMAN

5

Rome City, Ind.
April 25, 1916

Dear Ted,

You will wonder why you haven't heard from me in regard to launching our boat next week. It looks now as if I shouldn't be able to go near the boat for three weeks.

Your old pal met with a painful accident in the store last Monday night. He fell from a high ladder while placing stock and sprained his ankle very badly. He has been a poor patient ever since. With his foot in a plaster cast and literally laid on the shelf, he can admire his numerous school pennants and count the flowers in the wall paper all day long.

It's hard luck, old man, but I guess that we must grin and bear it.

So long,
HAROLD

6

442 Hayes Avenue
October 13, 1916

Dear Julia,

I was so shocked to hear of the death of your sister. Only a month ago when she entered the high school I thought how proud you must be to bring such a sweet, bright, little sister with you. And now she has passed from us. We are all very sorry for you and your family, and want you to know that we too loved Marion.

Sincerely yours,
ELEANOR BUCK

Why were these six letters grouped together? What have they in common? Write a comment about each letter, explaining its purpose and pointing out what you consider its special merit.

Write sketches of the characters of two of the authors.

What variations of form do you discover? How do you account for them?

Can you suggest improvements in any of these letters? Give your reasons.

A good letter reveals the personality of its writer.

PRACTICE

1. Write Uncle Frank's reply to Roger.

2. The inter-school contest on February twenty-second is to be held in Guthrie. Robert McMurry, a former classmate, whose family lived next door to Anna's, moved to Guthrie last November. Write a letter from Anna to Robert, telling him of her success.

3. Robert knows that it is the custom for a big delegation to accompany its orator to these inter-school contests. Write his note of congratulations. Will he mention opinions or remarks of the family? Will he offer any courtesies?

4. Make a list of five occasions for writing each of the kinds of letters included in Group IV.

5. Write as many letters called for by your lists as your teacher may direct.

108. FORMAL NOTES[1]

Read again the example of a formal note which appears on page 281 and compare it with the more informal letters of friendship and personal relations which we have been studying. What are the peculiarities of the formal note? Compare the following examples in order to confirm your impressions and to find, if possible, additional peculiarities.

I

The Junior Class of Furness High School requests the pleasure of your company at a party to be given in honor of the Senior Class at the home of Doctor and Mrs. James Calhoun, 303 Erie Street, on Friday, April thirtieth, at eight o'clock.

[1] For business letters see Chapter XI.

2

Mr. and Mrs. Joseph Cook request the pleasure of Mr. Howard Bennett's company at dinner Tuesday, May fifth, at seven o'clock.
404 Hamilton Court
April the twenty-eighth

3

Mr. Bennett is delighted to accept the kind invitation to dine with Mr. and Mrs. Joseph Cook on Tuesday, May fifth, at seven o'clock.
31 Flournoy Street
April thirtieth

4

Mr. Bennett regrets that absence from the city will prevent his accepting the kind invitation of Mr. and Mrs. Joseph Cook to dine with them on Tuesday, May fifth, at seven o'clock.
31 Flournoy Street
April thirtieth

Formal notes are demanded by various social occasions in which several persons are interested. For instance, a husband and wife decide to invite a company of ten to dinner, or a club plans a banquet, or a young lady wishes to give a reception in honor of a guest from out of town. In each of these cases, certain formal conventions are employed in order that all may know just what is expected of them and so that all may be placed on the same footing. When inviting a company, one includes some who are not on terms of great intimacy and to whom it would be improper to send informal friendly notes. Hence a polite

form is used which makes no distinction and yet is acceptable to all. The characteristic feature of the formal note is the use of the third person.

The stationery for polite correspondence usually differs from that used for ordinary personal letters. Wedding invitations, for example, are printed or engraved upon very heavy paper, and the words are arranged on the page so as to make a pleasing design. For afternoon receptions or parties, cards bearing the name of the hostess and the words "At home," together with the hour, day, and date, are proper. Indeed, the card, with a few words written to indicate the time and nature of the entertainment, is gradually taking the place of the formal note. Doubtless the fact that cards are more easily prepared is the main reason for this.

It is courteous to reply to all formal invitations except invitations to a church wedding or to a reception. The hosts must make preparations to entertain their guests and have need to know how many to expect. An approved form runs as follows:

5

Mr. Wood accepts with pleasure the kind invitation of the Lotus Club to the banquet in honor of Miss Lucy Marsland on Friday Evening, October twenty-seventh, at eight o'clock.
927 Woodland Terrace
Monday, October twenty-third

Practice

1. Answer the invitation of the Lotus Club, expressing regret that you cannot accept. Why are abbreviations out of place in a formal note?

2. Suppose that your class is planning to entertain one of the other classes in your school. Write a suitable invitation.

3. You plan to give a party for your classmates at your own home. Write a sample invitation. Be sure to indicate the nature of the entertainment.

4. It would be a good plan to distribute the invitations prepared under 3, number the members of the class, and let odd numbers write notes of acceptance, and even numbers notes of regret. Several of these might be placed on the blackboard for correction.

109. REVIEW EXERCISES

1. Write from memory a list of all the types of personal letters that you have studied. Now compare your list with the section heads in this chapter. Do your list and the heads agree?

2. Can you think of occasions for personal letters of different types from those illustrated in this chapter? Add these to your list and be ready to discuss them in class.

3. Explain orally or in writing, as the teacher directs, the precise purpose of each of the types of personal letters in your revised list. Be as concise as possible.

4. Write a clear and brief statement of the rules of arrangement and punctuation which should be observed in writing personal letters. Be ready to explain the value of each rule.

5. Write an informal note inviting one of your friends to join a fishing party.

6. Write an answer declining.

7. Write an answer accepting this invitation.

8. Each member of the class may write a formal invitation. Exchange these letters. Answer the one which you receive.

9. The class may write an invitation to the principal of the school to attend the recitation at which the answers called for in 4 are read.

10. A relative older than yourself is about to have a birthday. Write a letter appropriate to the occasion. Be sure to speak of the gift which you are sending.

11. Write a letter of thanks to a relative who has sent you a birthday gift.

12. See who can bring to class the best note of apology for losing or destroying property belonging to another.

13. Your teacher will divide the class into two equal groups and the members of each group may write various kinds of letters which the members of the other group will answer. Be sure that each answer is appropriate. In writing answers you will have to assume the characters of the persons addressed.

14. A contest may be arranged to decide who can write in class the best examples of three of the kinds of letters which have been studied.

XI. DOING BUSINESS BY MAIL

110. BUSINESS LETTERS

1

108 Lorain Ave.
Chicago, Illinois
Dec. 12, 1916

Perry Mason Company
Boston, Mass.

Dear Sirs:

You will find inclosed a post-office money order for $2.00 in payment of a year's subscription to *The Youth's Companion.* Send the paper to Amos Judd, 229 Aurora St., Helena, Montana, beginning with the January number.

Please send me premium No. 400, the Boy Scout's knife, which you give for one new subscriber.

Yours truly,
ALFRED FUNSTON

2

108 Lorain Ave.
October 21, 1916

Dear Sirs:

Please send up the following groceries this morning and charge to our account:

1 lb. of butter
1 pk. of apples for cooking
1 package of Uneeda Wafers
1 doz. eggs
1 package of raisins
1 lb. C. & S. coffee (ground medium)
1 head of lettuce.

Yours truly,
(MRS. ALLAN J. FUNSTON) MARY FUNSTON

3. The Sales Slip

FLEMING BROS.
Fancy Groceries and Native Meats

Chicago, Oct. 21, 1916

Sold to Allan J. Funston
108 Lorain Ave.

ACC'T FORW'D 27 93

1	lb. butter			42
2	pk. apples			50
3	Uneeda wafers			5
4	12 eggs			38
5	pk. raisins			16
6	C&S. Coffee (ground med.)			40
7	hd. lettuce			8
8			29	92
9				
10				

4. The Monthly Statement

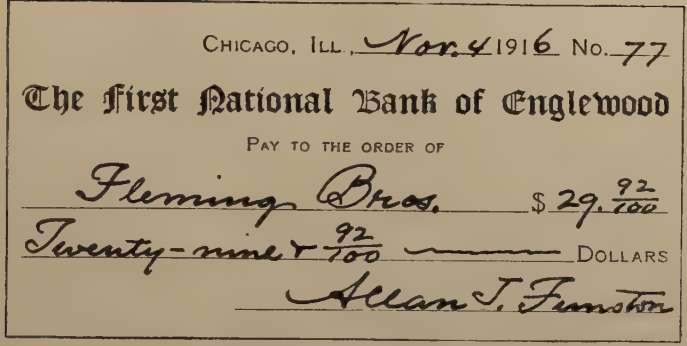
Chicago, Ill., Nov. 1, 1916

Mr. Allan J. Funston
108 Lorain Ave.

To FLEMING BROS. Dr.
Reliable Groceries and Meats

	To Balance			
	To Account Rendered			
	To Mdse.	29	92	

5. The Personal Check



Chicago, Ill., Nov. 4 1916 No. 77

The First National Bank of Englewood

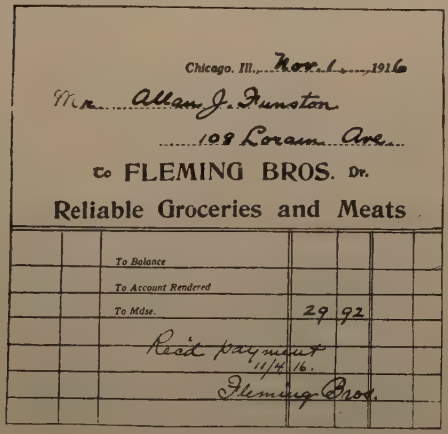
Pay to the order of

Fleming Bros. $29.92/100

Twenty-nine 92/100 Dollars

Allan J. Finnston

6. The Receipted Statement



Chicago. Ill., Nov. 1, 1916

Mr. Allan J. Dunston

109 Loram Ave.

Co FLEMING BROS. Dr.

Reliable Groceries and Meats

To Balance		
To Account Rendered		
To Mdse.	29	92
Receipt payment 11/4/16.		
Fleming Bros.		

The documents here shown are samples of business communications. What is business?

Make a list of all the business transactions you can think of that immediately concern your own home. Underline

those in which the post office was used by one or both parties to the transaction.

Examine some business letters. See how many comparisons you can make between these and the personal letters which you studied in Chapter X. What are some of the things that a business letter aims to do?

Make a collection of business letters, and paste or bind them in a book.[1] Doubtless many of your friends and relatives will be willing to aid you in this. How many kinds of letters can you obtain? For example, there are buying, selling, collecting, announcing, begging, and complaining letters. All of these might be grouped under (1) Buying letters, those written to obtain something, and (2) Selling letters, those written to persuade some one to buy or receive something. Examine each business letter you secure to decide which of these it is. Paste those of a buying character in the first half of your book and the others in the second, unless you file them.

Everybody needs to know how to write good business letters.

Specimens of Business Letters

Here are additional examples of business letters. Read each carefully, noticing (*a*) the purpose of it and (*b*) the forms used.

The knowledge that a student obtains by close observation and careful thinking is much more real and valuable to him than that which comes from mere listening to another or remembering the statements of a book. It is intended that your study of specimen letters should be careful "laboratory" work. Be sure to undertake it in that spirit.

[1] It may be possible to arrange a convenient system of filing.

I

TELEPHONES { FRANKLIN 4772
FRANKLIN 228

CHARLES B. ROBINSON & SON
GENERAL CONTRACTORS
ORDWAY BUILDING
DETROIT

Sept. 12, 1916

Mr. Grant W. Underwood
1417 Summit Street
Detroit, Mich.

Dear Sir:

We have been informed that you contemplate the erection of a flat building at Fleming Boulevard and 68th Street.

We desire the opportunity of submitting an estimate on the masonry and carpentry work, as we have done considerable work in this locality, and think we shall be able to quote a lower figure than you could receive elsewhere.

We shall be pleased to furnish you with a list of references as to our ability to handle this class of work.

Yours very truly,

CHAS. B. ROBINSON & SON

PER David B Robinson

DBR. MK

2

MRS. R. M. RICHARDSON, PRESIDENT
MRS. J. T. BALL, VICE-PRESIDENT
HELEN M. BARRETT, MANAGER

COLLEGIATE BUREAU OF OCCUPATIONS

ROOM 934, PLUM BUILDING
CHICAGO

OFFICE HOURS
9-12 A.M. 2-5 P.M
SATURDAY 9-12:30

TELEPHONE
QUINCY 386

December 15, 1915

Professor John Riston
449 Washington Place
Cleveland, Ohio

Dear Sir:

Your name has been given us by Mildred Lawrence, who is registered with this bureau. We shall be grateful for such information concerning her character and ability as will enable us to be of service in securing a position for her.

We shall appreciate the favor of a reply.

Very truly yours,

Helen M. Barrett

Manager

3

PUBLIC MENTOR
PROVIDENCE SQUARE
WATERTOWN, DEL.

EDITORIAL DEPARTMENT

August the fourth
1 9 1 6

Professor R. L. Bemis
Prin. Dorminster High School
Watertown, Delaware

My dear Professor Bemis:

Referring to your letter of August first, I herewith inclose to you the Style Book of the Public Mentor together with "Suggestions for the Guidance of Copy Readers, etc." We are now at work on a new Style Book, but it will be some time before it is finished. I presume the inclosed pamphlets will meet your requirements.

Yours very truly,
Edward R. Forrest

111. USAGE IN BUSINESS LETTERS

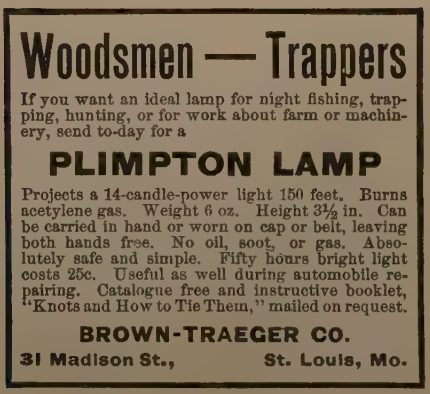
Look over your collection of business letters and compare your specimens with those in this book. What can you learn with regard to:

(*a*) General appearance.
(*b*) Heading.
(*c*) Address.
(*d*) Salutation.
(*e*) Margins, spacing, capitalization, etc.
(*f*) Complimentary close.
(*g*) Signature.

Usage in business letters varies somewhat. This is largely due to the fact that the typewriter has brought with it a number of changes in the conventions formerly observed. An example of this is the so-called "block style," in which each line of the address is begun at the common margin instead of being indented. See letter 3 on page 309. Forms such as this are not universally used, however, and are not considered appropriate in letters written by hand. Certain forms are sanctioned by good usage. The studies which follow will help you to decide what they are and to develop the habit of using them.

112. ANSWERING AN ADVERTISEMENT

1. The Advertisement



Woodsmen — Trappers

If you want an ideal lamp for night fishing, trapping, hunting, or for work about farm or machinery, send to-day for a

PLIMPTON LAMP

Projects a 14-candle-power light 150 feet. Burns acetylene gas. Weight 6 oz. Height 3½ in. Can be carried in hand or worn on cap or belt, leaving both hands free. No oil, soot, or gas. Absolutely safe and simple. Fifty hours bright light costs 25c. Useful as well during automobile repairing. Catalogue free and instructive booklet, "Knots and How to Tie Them," mailed on request.

BROWN-TRAEGER CO.

31 Madison St., St. Louis, Mo.

Study the details of this advertisement and then compare them with the details of the type-written letter which begins on the next page. Decide whether the letter was necessary and whether you consider it well written.

2. The Postal-Card Request

104 Fairmount Ave., Kansas City, Mo.
November 1, 1916

Brown-Traeger Company
91 Madison Street
St. Louis, Mo.

Gentlemen: Kindly send me your free catalogue and also your booklet on "Knots and How to Tie Them."

Very truly yours,
Frank Wright

3. The Answer from the Business House

BROWN-TRAEGER COMPANY

Sole Manufacturers of

PLIMPTON CAMP LAMPS

For Sportsmen, Campers, and Boy Scouts

31 MADISON STREET ST. LOUIS, MO.

November 6, 1916

Mr. Frank Wright
104 Fairmont Ave.
Kansas City, Mo.

Dear Sir:

You will find much to instruct and amuse you in our booklet, "Knots and How to Tie Them," which goes forward to-day under separate cover.

The Plimpton Carbide Lamp, which is completely described in our catalogue and which we will briefly describe here, should interest you. Just think of it, a lamp 3 1/2 inches high, small enough to carry in your coat pocket, weighing but 6 ounces when ready for use, but notwithstanding its size, projecting a light fully 150 feet ahead, powerful enough to enable you to travel rapidly through the woods, or along a road no matter how dark the night.

F. W. - 2

To the hunter, trapper, fisherman or anyone who must be out after dark this lamp is invaluable. It will reveal fallen tree trunks, hanging branches, bad spots in the road. For boating or fishing it will prove a great aid, and for the camper the Plimpton is a revelation; it will make his tent as bright as day. Around the farm it is useful in the wagon shed or tool house, and in many ways.

So certain are we that you will be delighted with the Plimpton and so sure that you will find it worth many times its price, that we will let you try a lamp for 12 days (see guarantee inclosed).

Fill out the inclosed order, mail it to us along with your remittance in stamps, cash, or money order, and we will immediately ship you a lamp. Use it for 12 days. If for any reason you are dissatisfied, simply return the lamp and we will refund your money. We will do even more. We will reimburse you for the expense you were put to in writing us.

As we assume all responsibility, relieving you of every risk, why not send the order to-day? We assure you that after you have had the Plimpton less than a month you will be unwilling to part with it for twice its price.

Very truly yours,

BROWN-TRAEGER CO.

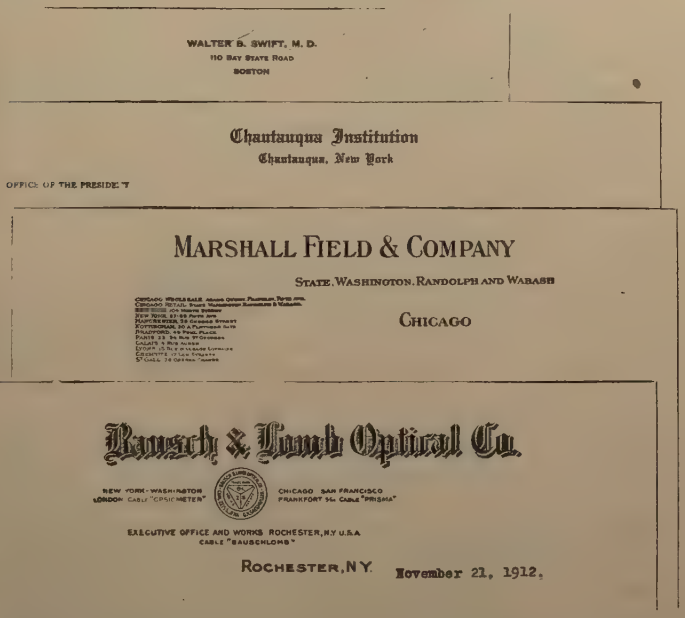
A good business letter deals with only one subject.

113. THE PARTS OF BUSINESS LETTERS

1. The Heading

The heading is never omitted from a letter of business. It is necessary to the person or firm addressed when making reply; it is useful in filing, as business houses generally put letters away in the order of their receipt; and it makes the return of the letter possible in case the Dead-Letter Office has to handle it.

Almost every one who is engaged in business or in a profession makes use of a printed letterhead. Study the following examples and compare them with those found elsewhere. What items are commonly included in a letterhead? What advantage is secured by their use?


WALTER B. SWIFT, M. D.
110 Bay State Road
BOSTON

Chautauqua Institution
Chautauqua, New York
OFFICE OF THE PRESIDENT

MARSHALL FIELD & COMPANY
STATE, WASHINGTON, RANDOLPH AND WABASH
CHICAGO

Bausch & Lomb Optical Co.
NEW YORK · WASHINGTON
LONDON CABLE "OPSIMETER"
CHICAGO SAN FRANCISCO
FRANKFORT S/M CABLE "PRISMA"
EXECUTIVE OFFICE AND WORKS ROCHESTER, N.Y. U.S.A.
CABLE "BAUSCHLOMB"
ROCHESTER, N.Y. November 21, 1912.

Even boys and girls, who have no letterheads, have occasion to write business letters, and doubtless you are not an exception. For such letters the paper should be white and unruled, should have a surface suitable for ink, and should be about $8\frac{1}{2}$ by 11 inches in size. Place the heading about two inches from the top of the page, and so arrange it that each line will begin about a half inch farther to the right than the preceding, while the last line ends at the

right-hand margin of the letter. This margin, like that at the left, will be from three quarters of an inch to an inch and a half wide, depending upon whether the body of the letter is long and nearly fills the page, or is short and is symmetrically arranged in the center.

If the heading includes a street number, as it always should when one is writing from a city, use three lines, placing the street number on the first, the name of the city and the state on the second, and the date on the third. If only two lines are used, place the date by itself on the second line.

Avoid abbreviations except, (*a*) when the name of the state is long, (*b*) when the name of the month is long, and (*c*) when the words *Street*, *Avenue*, *Rural Free Delivery*, *North*, *East*, *South*, and *West* are used.

The following are the common abbreviations for the states, territories, and possessions of the United States:

Ala.	Kans.	Nebr.	S. Dak.
Ariz.	Ky.	Nev.	Tenn.
Ark.	La.	N. H.	Tex.
Calif.	Mass.	N. J.	Va.
Colo.	Md.	N. Mex.	Vt.
Conn.	Mich.	N. Y.	Wash.
D. C.	Minn.	Okla.	Wis.
Del.	Miss.	Pa.	W. Va.
Fla.	Mo.	P. I.	Wyo.
Ga.	Mont.	P. R.	
Ill.	N. C.	R. I.	
Ind.	N. Dak.	S. C.	

Alaska, Guam, Hawaii, Idaho, Iowa, Maine, Ohio, Oregon, Samoa, and Utah should not be abbreviated.

The abbreviations of the names of the months are:

Jan.	Mar.	Aug.	Oct.	Dec.
Feb.	Apr.	Sept.	Nov.	

Notice that May, June, and July are not abbreviated.

When the name of a street is a number consisting of two words, it is often desirable to use figures instead of spelling the number; when the number is a single word, spell it. For example, write W. Second St. or S. Twentieth Ave. But W. Twenty-fourth St. may be written West 24th Street; E. Thirty-third Ave. may be written East 33d Avenue. Do not abbreviate the words immediately preceding and following a number in figures; for example, write North 47th Street, not N. 47th St. Likewise avoid the use of numerals for the name of the street when a house number immediately precedes it. Avoid st. for street, and ave. for avenue.

Seven "Nevers"

The writer of business letters should:

1. Never use the number of the month instead of its name.

Wrong: 3/11/1916
Right: March 11, 1916

2. Never substitute the day of the week for the date of the month.

Wrong: Monday
Right: April 16

3. Never use *st*, *nd*, *d*, or *th* in the date of a letter.

Wrong: Apr. 4th, 1916
Right: April 4, 1916

4. Never omit the complete number of the year.

5. Never abbreviate the name of the city.

6. Never put part of the heading at the close of the letter.

7. Never omit the name of the state. There are twelve Bostons, sixteen Brooklyns, twenty-seven Clevelands, sixteen Charlestons, fourteen Denvers, twenty-eight Kingstons, and twenty-eight Washingtons in the United States.

The positions for the commas in each line of the heading may be thought of as representing omitted words. For example, we may read "556 Main Street in the city of Malden in the state of Massachusetts on March 31 in 1916." The beginner should make a practice of thinking these prepositions until he can punctuate the headings of his letters without hesitating.

It is becoming a common practice to omit punctuation at the ends of the lines making up the heading. The fact that each line always ends a complete section of the heading seems to make punctuation unnecessary. Of course abbreviations must be followed by periods.

No matter how often one writes to the same person, he should include his own address and the date of the letter. The correspondent should not be expected to refer to his files to secure any of this information.

Practice

1. Draw lines on paper or on the blackboard to represent a page of a business letter and write out the headings indicated by each of the following groups of items. When appropriate, arrange these items as a letterhead.

hotel bellevue beacon st boston mass april 10 1915

r f d route 4 mc comb ill march 7 1915

the plains 440 east denton st biloxi miss april 20 1915

328 n german st helena feb 3 1915 montana

carey january 15 19 — ohio

haskell hall university of chicago may 19 1916 chicago ill

birmingham high school birmingham ala principal's office may 10 1915

masonic temple room 210 chicago ill june 22 1915

may 17 1915 kearney nebraska state normal school

san jose high school april 10 1915 department of english san jose california

april 19 1920 rome american embassy italy

denver tribune building july 4 1916 colorado room 611

barr and wright carpenter contractors 95 bell street may 4 1913 telephone 288W

july 30 the carr summer resort 1916 holland mich

1820 west 96th street may 16 the national yeast co 1915 chicago illinois

2. Exchange papers with a classmate and correct as to (*a*) design and (*b*) the rules given above.

3. Plan a letterhead for each of the following, using actual addresses if possible:

A banker.
A lawyer, or a dentist.
A furniture dealer.
A grocery firm.
A carpenter.
The owner of a mill.
A dairy farmer.
The superintendent of schools.
A newspaper office.

4. Write a letter to some business house, asking further particulars about an article that you have seen advertised in the papers. The class will decide whether your letter is courteous and clear.

2. The Address

The introductory address of a business letter is usually placed on the line below the last line of the heading. It is begun at the left-hand margin, that is, three quarters of an inch to an inch and a half from the edge of the paper, and each succeeding line is indented a half inch more than the one above it, as shown by the following examples:

Mr. Frank L. Morey
Parlinville
York County, Pa.
Dear Sir:

Manager of the Sales Department
Lee & Pusey Woolen Mills
Minneapolis, Minn.
Dear Sir:

Mmes. Wilson and Bartlett
229 Fourth Street
Addison, Iowa
Ladies:

Messrs. Brown and Britton
147 Wabash Ave.
Cleveland, Tenn.[1]
Gentlemen:

Miss Amy Corey
617 Dorr St.
Toledo, Ohio
Dear Madam:

The Morton Iron and Bridge Works
1129 West 23d Street
Scranton, Pa.
Dear Sirs:

Dr. Harvey Ainsley
President of Alma College
Alma, Mont.

Senator John F. Marr
Senate Office Building
Washington, D. C.

The Honorable John Lee
Mayor of Kokomo
Kokomo, Okla.

Sister Beatrice
Academy of Our Lady
Atlanta, Ga.

Typists, however, are frequently permitted to begin each line at the margin in what is known as "block style." See the address of Miss Corey and of the Morton Iron and Bridge Works above.

[1] It is never permissible to use the word "City" instead of the name of the place.

In letters to college teachers and other professional persons it is customary to place the address at the end of the letter, on the line following the signature and at the left-hand margin. In this case a friendly form of salutation is used, such as "Dear Mr. ——," "Dear Dr. ——," "Dear President ——," or "Dear Walker." Note the following examples:

1

Dear Miss Corey,

Sincerely yours,
JAMES R. LOCKET

Miss Amy Corey
617 Dorr St.
Toledo, Ohio

2

Dear Dr. Batey,

Very truly yours,
(Miss) MARY L. FIELD

Dr. Agnes Batey
Purdue University
La Fayette, Indiana

3

Dear Mr. McCleary,

Very truly yours,
WILLIAM ALDEN

Mr. Thomas G. McCleary
Suite 24, Harvard Block
Memphis, Tenn.

Observe the following usages:

1. The name of the person or firm addressed should always be preceded or followed by a title of respect except in the case of a corporation or a society. The most common terms of respect are Mr. (pronounced mister), Miss, and Mrs. (pronounced missis). Other titles much used are Reverend (for a clergyman), Professor (for a college or university instructor), Doctor (for a physician or a doctor of philosophy), and Honorable (for a man holding an important public office, such as judge, governor, mayor, or senator).

2. These titles (except Dr. which, like Mr., is always abbreviated) may be abbreviated when used in the superscription, but not in any other part of the letter.

3. Only one title should be used. It is proper, however, to write either The Reverend Mr. Sayce, or The Rev. Francis Sayce.

4. In addressing a lawyer, Esq. (meaning esquire), is still occasionally placed after the name, though it is not generally considered good practice. When this is done no other title should be used.

Wrong: The Honorable Edward Wrightson, Esq.
Right: Edward Wrightson, Esq., or The Honorable Edward Wrightson.

5. Never address a woman by her husband's title. Write Mrs. Edward Wrightson, not Mrs. Judge Wrightson; Mrs. Clyde McGee, not Mrs. Rev. McGee; Mrs. Ruth Morton, not Mrs. Dr. Morton.

6. In the case of a person holding a special position, it is customary to devote a line of the address to his distinguishing title. Examples of this are Managing Editor,

Superintendent of Sanitation, Head of the Advertising Department, Commissioner of Pensions. For example:

Mr. James Olney Pierce
Head of the Advertising Department
Marshall, Nay, and Beck
San Francisco, Calif.

Mr. Eugene La Rome
Superintendent of Sanitation
Cairo, Egypt

Mr. Richard T. Wiles
Editor of the New Magazine
27 West 23d Street
Houston, Tex.

7. The abbreviations permissible in the introductory address are Mr., Mrs., Dr., St., Ave., and R. F. D. Do not abbreviate (1) Master, (2) Professor, and (3) President. Do not abbreviate the given name of a correspondent unless he himself habitually does so. For example, write Charles H., not Chas. H. or C. H., unless the correspondent always signs himself in that manner.

8. Capitalize all important words. It is now permissible to omit punctuation at the ends of the lines of the address as in the heading. Abbreviations are, of course, always followed by periods.

The address should indicate exactly and courteously to whom and to what place the letter is directed.

3. The Salutation

When acquaintances who have not seen each other for some time meet, they shake hands. When one man wishes

to speak to another, perhaps a stranger, he begins with a polite expression of some sort, such as " Good morning," or " This is Mr. ——, I believe." Similarly business letters, like personal letters, always open with some conventional phrase of politeness. What this is depends upon whether an individual or a firm is being addressed and upon the relationship between the parties; but the range in the case of business letters is not very wide. " Dear Sir " or " Dear Sirs " is the most common. " Gentlemen " is especially appropriate in case of a board of directors or a committee, and appears to be taking the place of " Dear Sirs " in ordinary letters. " Sir " or " Sirs " is very formal and is used only in saluting a public official or the editors of magazines in a letter to be published. " Dear Mr. —— " or " Dear —— " is intimate and is appropriate in a business letter to a friend. As explained above, when this form of salutation is used, the introductory address should come at the end of the letter.

The corresponding feminine forms are " Madam," " My dear Madam," " Dear Madam," " My dear Miss —— " (or Mrs.), " Dear Miss —— " (or Mrs.), each of these being less formal than the preceding. The salutation to a firm of women should be " Ladies." The expressions " Messrs." and " Mesdames " are appropriate only in addresses, not in salutations, and are now seldom used.

The salutation should be placed immediately under the introductory address, and it should begin at the common margin, that is, even with the first line of the address. Each noun in the salutation should begin with a capital, and the whole salutation should be followed by a colon or by a comma, never by a semicolon.

Some business men use a colon and a dash or a comma

and a dash after the salutation, but such practices are becoming comparatively rare and should not be followed by students.

Study the examples on pages 307, 308, 309.

Choose a form of salutation adapted to your correspondent and to the degree of familiarity which you wish to assume.

Practice

1. Write addresses and salutations for business letters to be sent to the following persons in your town or county. Explain in class the circumstances which may help to determine the choice of salutation in each case.

Your teacher.
The mayor.
A minister.
A dressmaker.
A grocery firm.
Judge of Circuit Court.
The Superintendent of Schools.
A millinery firm composed of two women.
A farmer, giving his rural route number.
A little boy.
A dentist.
The wife of a doctor.
A statesman.

2. Write addresses and salutations for the following:

Henry Horn, Mayor, City Hall, San Diego, Calif.

John Jones, a grocer, Macy, Hamilton County, Ind.

Abel Mayer, a lawyer, Suite 7, Horton Block, Shelby, Maine.

Lucy Jaeger, wife of Dr. James E. Jaeger, Montclair, Pa.

James H. Lowe, Member of Congress, Washington, D. C.

Walter Hughes, a school boy, Glencoe, Will County, Ill.

Paul Houston, a clergyman, 117 Ames Ave., Trenton, N. J.

Warren Lee and Jules Mason, architects, Ford Building, Salem, Oregon.

Andrew Long, a professor in Beloit College, Beloit, Wis.

Albert Wood, a general in the army, Wheeling, W. Va.

Amos Bard, a lieutenant stationed at Ft. Sheridan, Ill.

William B. Artley, Ambassador to England, American Embassy, London, England.

John Wanamaker, doing mail order business, Philadelphia, Pa.

Mary Lyle and Ann Farnum, milliners, Fremont, Calif.

Charles M. Miller, a dentist, living at Hotel Redmond, 418 Main St., Carey, Minn.

Maud Lehman, a dressmaker, Hastings, Mont.

4. The Body

Many business houses now require their typewriters to arrange the body of the letter in short paragraphs separated by double spaces. See page 307. They also favor capitalizing or underlining important words and using various other devices to attract attention. Such devices are easily overdone and should be used sparingly.

Certain conventions of form should be strictly observed. They are justified by the service they render.

1. Begin the first line of the letter at the paragraph margin just below the salutation. This arrangement is pleasing to the eye, because it brings the second line of the introductory address and the first line of each paragraph of the body of the letter even with each other.

2. Preserve the common margin established by the first line of the introductory address at the left of the body of the letter, and a margin of corresponding width at the right and at the bottom.

3. If the letter is short, leave wider margins all the way round or select a sheet of paper only half the usual size. The aim should be to produce a well-balanced attractive page.[1]

4. When writing a letter exceeding one page in length, use for the second and the succeeding pages plain sheets of paper of the same kind and size as the first page. Each of these should have at the top the name or initials of the one addressed and the number of the page. See page 312. Never write on both sides of the paper.

5. Correctness in every detail is essential. Bad grammar, incorrect spelling, poor punctuation, misuse of capitals, and slipshod diction are each and all destructive of confidence. A man may be capable in business in spite of inability to avoid such errors, but the presumption is against him. At the least, mistakes in these matters of technique offend the taste of the correspondent and tend to weaken the effect of the letter. No writer can afford to contend with such a handicap.

6. Punctuation is now sparingly used in business letters. The chief rules will be found in Chapter VI and should be thoroughly mastered and applied. The rules for the use of capitals will be found there also. The other elements of correctness have been treated at length in Chapters III, IV, and V of this book. They find their most important application in business letters.

7. The answer to a business letter should invariably contain a reference to that letter, with specific mention of its

[1] Some writers begin the body of the letter on the same line as the salutation, but this custom is rapidly dying out. It is, however, a common practice to begin the first line of the body just under the end of the salutation. When this is done each succeeding paragraph should be indented equally. The writer should give evidence that he has a plan and follows it.

date. Care should be exercised to make this reference neatly, avoiding such crude and stereotyped expressions as "Yours received and contents noted," "Yours of the 21st to hand and would say in reply," "Your letter of March 21 received and in reply to the same I beg to advise," etc. Say rather, "As you request in your letter of March 21, I am sending you," or, "With reference to the matter presented in your letter of July 2, I wish to assure you," or, "We have your letter of July 2 and will give your order prompt attention," etc.

8. Only one item of business should be included in a business letter. If you wish to order articles from different departments of the same establishment or if you wish to make a new order and to state a complaint, write separate letters for each of these different matters. This is necessary to insure due attention to each item, to prevent confusion, and to economize time on the part of your correspondents.

Do not permit a single letter to leave your hand until it is as nearly perfect in every detail as the utmost care can make it.

5. The Complimentary Close

No part of the letter varies more from generation to generation than the complimentary close. With the powdered wig and the stately bow, the "I am, sir, your humble and most obedient servant" has gone out of fashion except in diplomacy. No one uses these expressions now. Many still end the body of the letter with a participial expression, such as, "Thanking you for past favors, I am," but the best writers usually avoid blending the body of the letter with the complimentary close and use a full sentence

instead, ending the body of the letter with a period. A participial phrase followed immediately by the complimentary close is inexcusably bad. An example of this is, "Thanking you, very truly yours."

A phrase corresponding in intimacy to that used for the salutation, "Yours truly," for example, is appropriate in the ordinary business letter in which "Dear Sir" or "Dear Sirs" has been used. Other good expressions are "Truly yours," "Very truly yours," "Yours very truly," "Yours respectfully" (to superiors), "Sincerely yours" (when the tone is friendly).

The complimentary close consists always of two or more words, only the first of which is capitalized. It is usually followed by a comma and should be so placed that the signature, written below it, may be indented about an inch and may end near the margin. In actual practice the complimentary close generally begins near the middle of the page.

Courteous leave-taking is as much in place at the close of a letter as at the close of a call; it leaves a cordial feeling and a desire to meet again.

Practice

1. Decide what forms of courteous leave-taking would be most appropriate to accompany each of the addresses and salutations which were coupled together in the exercise on page 323.

2. The following expressions were actually used in business letters to lead up to the complimentary close. Rewrite each in a full sentence and supply a correct complimentary close:

"Awaiting your esteemed favor, we have the honor to be,"
"Thanking you in advance for the favor, I remain,"
"Hoping to hear from you soon, I am,"
"Thanking you for your continued interest in this matter, cordially,"
"Trusting that you will consider the matter favorably, we are,"
"Believing that our offer will appeal to you, we beg to remain,"

6. The Signature

A business letter should be signed with the legal form of the writer's name. For example, if Mr. Jones signs his checks J. W. Jones, he should use only his initials when signing his letters, not James W. Jones, James Wellington Jones, J. Wellington Jones, James, or Jim. Mrs. Jones should write Alice L. Jones, placing in parenthesis just beneath or at the left margin Mrs. J. W. Jones. An unmarried daughter should put "Miss" in parenthesis before her name; for example:

Alice L. Jones (Miss) Margaret Jones
(Mrs. J. W. Jones)

For all this there are two reasons. In the first place the signature should be written as you wish it to appear in the superscription of the envelope bearing the reply. In the second place, a letter is a legal document and constitutes part of a binding contract, and it should be treated accordingly. Nowadays much business is transacted over the telephone, but the parties to an affair carried on in this way generally exchange letters, "confirming," as they say, the conversation over the telephone. Each writer, in accordance with the common practice of business men, will in such a case keep a copy of his own letter and thus have

at hand a complete record of the agreement entered into. It is plain that he who writes a letter should be exceedingly careful to say just what he means and that he should use the signature by which he wishes to be identified.

The signatures of many business men are illegible. This is due in part to haste and carelessness and in part to the desire to have a form not easily imitated. Neither excuse is valid, however, for, as we have seen, a letter must not appear to have been hurriedly or carelessly written, and experience proves that plain signatures are hardest to forge. Do not, therefore, pride yourself on writing your name in some unusual and undecipherable fashion. Doing so is both poor taste and poor business.

The signing of a letter by a representative of a firm or by a clerk for his employer requires a special form of close, which will be best understood by examining illustrations. See pages 307, 337.

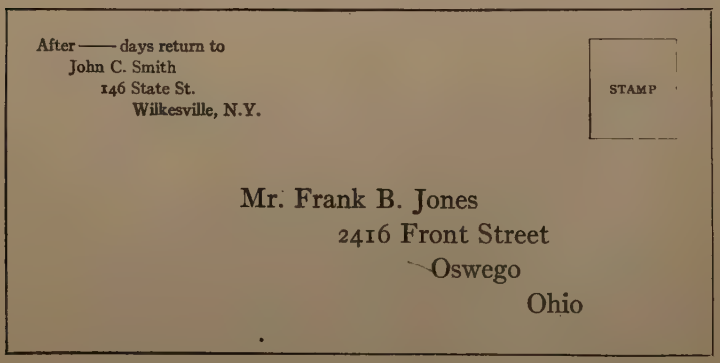
A man's signature is his personal trade-mark. Adopt a good form and invariably use it.

114. THE ENVELOPE

A good example of the kind of envelope most used in business may be obtained at the post office. It is known officially as No. 5. This is white, about $3\frac{1}{2} \times 6\frac{1}{4}$ inches in size, and bears a printed return address on the upper left-hand corner. Many business houses prefer a distinctive color and a few select an unusual shape. In any case, the quality should be good, the paper and the envelope should match, and both should be in good taste. Cheap paper, loud colors, and bad printing send many an otherwise worthy letter straight to the wastebasket.

The address on the envelope is usually the same as that inside. Occasionally, however, additional items are necessary. These may be inserted, or in case more than four lines would be required to include them, they may be placed in the lower left-hand corner. This corner is the place also for such directions as " Personal " or " Please forward," and items of the address should not be written here if the space is needed for such directions.

The Post Office Department of the United States Government publishes a small pamphlet, *Postal Information*, which may be obtained free of charge at any post office. Every person who is studying the art of correspondence should get a copy of this little book. In it he will find the following model of an envelope, bearing the superscription, return address, and stamp:



Note that the name of the person addressed is just below the center of the envelope and about equally distant from the ends, and that each succeeding part is indented from a half to three fourths of an inch. Commas are now seldom used in addressing envelopes, except after the name

of the town or city when the name of the state follows on the same line. This arrangement of the last part of the address is growing in favor.

When a business letter is written on paper $8\frac{1}{2}$ by 11, it should be folded three times and placed in the envelope as follows: Lay the sheet before you, fold it from the bottom almost to the top, and crease; make a fold from the right a little less than a third the width of the sheet; fold the corresponding left third over; place the envelope tc the left of the letter with the addressed side down and the flap toward the letter, and slip the letter in. Moisten the mucilage on the flap with a wet sponge and seal securely. If several letters are to go out, lay the envelopes in order so that only the mucilaged edges are exposed and moisten all at once.

The envelope of a business letter must be depended upon to carry the writer's message safely to its destination and get a hearing for it by making a good impression.

115. REVIEW PRACTICE

1. Go over your letter scrapbook to see how far the directions given in this chapter are observed. What defense can you offer for the practices which are at variance with these directions? Consider particularly whether a uniform, consistent method is followed in the letters from a certain individual or firm.

2. Provide yourself with a postal card. Make a diagram upon a piece of paper exactly the size of the card. Upon this write to some mail order house, asking for one of their general catalogues.

3. Exchange notes for criticism. Observe whether the

heading with the signature constitutes a complete address for the reply. If the superscription upon the address side of the card were marred, would the introductory address enable Uncle Sam to deliver it? Does the signature clearly indicate the writer's proper title?

4. Rewrite the note called for in exercise 2 upon your postal card and mail. Keep for future use all that comes in reply. Put any letters you receive in your letter book or file.

5. Look through the magazines and find advertisements of things that interest you. *The Youth's Companion*, *Current Opinion*, and *The Saturday Evening Post*, for example, have many advertisements which appeal to young people. Select any which offer free catalogues or free samples, and bring them to class.

6. Write your requests in answer to these advertisements first on paper the size of a postal card. When they satisfy you, copy and send as your teacher may direct. Add to your letter scrapbook all the correspondence which follows.

7. Using a postal card, write to the Government Printing Office, Washington, D. C., for a catalogue of free publications. When you receive it, select one or more pamphlets which you or your family would like to read. Send for them. Examine carefully any correspondence which you may find in them.

Types of Business Letters

116. THE ORDER

104 South Maple St.
Sioux Falls, S. Dak.
March 2, 1916

The A. L. Burnham Co.
Amesbury, Iowa

Dear Sirs:

Please send by American Express the following articles, listed in your catalogue No. 31, for which I inclose a post-office money order for $5.30:

Roots and Bulbs

½ doz. Digitalis Purpurea	at	$1.50 per doz.	$ .75
½ doz. Shasta Daisy	at	1.50 per doz.	.75
½ doz. Gaillardia Grandiflora	at	1.50 per doz.	.75
1 doz. Hardy Phlox — mixed colors	at	1.50 per doz.	1.50
1 doz. Gladiolus Scribe	at	.75 per doz.	.75
½ doz. Tuberoses	at	.50 per doz.	.25

Seeds

Asters — Hohenzollern	2389	.10
Asters — Carlson	2349	.10
Asters — Improved Victoria	2193	.25
Mignonette	3303	.05
Nasturtiums, mixed	3365	.05
		$5.30

Very truly yours,
(Miss) Virginia Hall

In view of the purpose of this letter consider why the writer was careful to,

(*a*) Refer to the catalogue by number;
(*b*) Tabulate the items;
(*c*) Include shipping directions;
(*d*) State how much money was sent;
(*e*) State in what way the money was sent.

Practice

1. Write orders for three of the following:

(*a*) A tennis outfit for four players.
(*b*) A metronome, a music bag, and four pieces of music.
(*c*) An electric fan, an ice cream freezer, and porch awnings.
(*d*) Five articles of clothing for yourself.
(*e*) Ten dollars' worth of groceries.
(*f*) Baseball uniforms for your high-school team.
(*g*) Four pieces of furniture.

2. Write an order to the publishers of this book for a copy to be sent to a friend in another town.

117. THE ACKNOWLEDGMENT

(Old Style)

Dear Madam:

Your favor of recent date is before us, and in reply to the same we will say that our spring catalogue is not yet ready for distribution. We hope, however, to have it ready for the mails by the 5th of February. On investigation, we do not find your name given in either of the mercantile reports, and consequently, do not know whether you are in the millinery business or not. If you will kindly write us, stating whether or not you carry a line of these goods for the trade, we shall, upon favorable reply, be pleased to mail you this catalogue.

We think this precaution is necessary to protect all legitimate dealers, whose business we solicit. We should also call your attention to the fact that we do not sell goods to the consumer direct, but deal exclusively with the trade.

Thanking you for your inquiry, and trusting that we may be of service to you, we have the honor to remain,

Very truly yours,

(New Style)

Dear Madam:

We regret that we cannot immediately send the catalogue for which you ask in your letter of January 20. Our spring catalogue will not be ready for distribution until February 5, when we will gladly mail you a copy.

Are you in the millinery business? Your name does not appear in either of the mercantile reports. As we do not sell goods to the consumer direct, but deal exclusively with the trade, we should like to know whether you carry these goods for the trade. We consider this precaution necessary to protect all legitimate dealers, whose business we solicit.

Very truly yours,

What is the nature of these two letters? Prepare to give orally the letter to which these are replies.

Give several reasons why the new style is better than the old. Note, for example, the definite reference in the new style to the date of the letter which is being answered. What is the value of this?

Which of the two letters is the more direct? For example, compare the third sentence of the first letter with the third and fourth of the second. Compare the opening and closing of the two letters. Which do you prefer? Why? Make a list of the worn-out phrases used in the old style letter. Add to these any other similar, old phrases that you can find.

Why are abbreviated sentences such as "Yours received and contents noted" to be avoided? A study of the suggestions on pages 325–326 will help you in answering this question.

Practice

1. Assume that a strike in the shipping department of Jones, Mabery, and Co., Cleveland, Ohio, makes it necessary to delay shipment of a large order of millinery goods for a few days. Write a letter acknowledging the order.

2. Write a suitable letter from the publishers of this book acknowledging the order in exercise 2 on page 334.

118. THE COMPLAINT AND ADJUSTMENT

104 South Maple St.
Sioux Falls, S. Dak.
March 13, 1916

The A. L. Burnham Co.
Amesbury, Iowa

Dear Sirs:

On March 2 I sent you an order for roots, bulbs, and seeds to be shipped by American Express, and inclosed a post-office order for $5.30. The goods have not been delivered, and unless you can fill the order immediately, I shall be obliged to purchase elsewhere.

The order was:

Roots and Bulbs

½ doz. Digitalis Purpurea	at	$1.50 per doz.	$ .75
½ doz. Shasta Daisy	at	1.50 per doz.	.75
½ doz. Gaillardia Grandiflora	at	1.50 per doz.	.75
1 doz. Hardy Phlox — mixed colors	at	1.50 per doz.	1.50
1 doz. Gladiolus Scribe	at	.75 per doz.	.75
½ doz. Tuberoses	at	.50 per doz.	.25

	Seeds	
Asters — Hohenzollern	2389	$ .10
Asters — Carlson	2349	.10
Asters — Improved Victoria	2193	.25
Mignonette	3303	.05
Nasturtiums, mixed	3365	.05
		$5.30

Very truly yours,
(Miss) VIRGINIA HALL

THE A. L. BURNHAM CO.
Roots, Seeds, and Bulbs
Amesbury, Iowa

March 16, 1916

Miss Virginia Hall
104 South Maple St.
Sioux Falls, S. Dak.

Dear Madam:

We regret to learn from your letter of March 13 that you have not received the goods ordered in your letter of March 2. The roots, bulbs, and seeds were all selected, carefully packed, and shipped by American Express on March 7. We cannot understand why they have failed to reach you.

As the season is already well advanced and you doubtless wish to plant at once, we are sending a duplicate of your order by parcel post and sincerely hope it will reach you without delay. Please notify us promptly if it does not.

We are sending a tracer after the original shipment and hope to locate it. In case it is delivered to you, kindly inform us and we will send directions for its return at our expense.

If there is any other way in which we can serve you, please call upon us. We shall endeavor to give you complete satisfaction.

Very truly yours,
ROBERT WIGHT
For the A. L. Burnham Co.

Comment upon the form of Miss Hall's letter of complaint. Why did she include the original order?

Was the A. L. Burnham Co. justified in duplicating the order? Would it have done so in all cases?

Why did the company send to Miss Hall a letter signed by an individual?

Note the date reference. What do you think had become of the original shipment? Why?

Find out what a "tracer" is. If desirable, appoint a committee to call at the express office and make inquiry as to the handling of complaints and the tracing of lost parcels. The committee should consider carefully what questions they will ask and how they will make their report.

Practice

Write four of the following letters. Be careful to make definite date references and to deal with but a single item of business in each letter.

1. A complaint that certain school furniture has been delivered in bad condition.

2. The answer of the firm which shipped the furniture.

3. An explanation of why two hundred steamer rugs ordered eight days before have not been delivered from New York to Boston.

4. An explanation as to why a telephone ordered put in six weeks ago has not been installed.

5. A reply to a complaint that a shipment of eggs was received in bad condition, about one third of them being badly broken.

6. A reply to a complaint from a tenant that a furnace does not draw well.

7. A letter of complaint upon a subject of your own choosing.

8. A reply to one of the letters in exercise 7 written by one of your classmates.

119. THE CONTRACT LETTER

ARNOLD KENNEDY AND SON
Decorators
221 West 33d Street
Denver, Colorado

October 2, 1916

Dr. Franklin Newport
Room 17, Stuart Building
Denver, Colorado

Dear Sir:

In accordance with our conversation of this afternoon I am sending you an estimate for work in your house, as follows:

1.	Painting living room, Tiffany style	$37.50
2.	Papering dining room	22.00
3.	Calcimining ceiling of dining room	4.00
4.	Papering hall and stairs, and upper hall	24.00
5.	Calcimining ceiling of library	4.00
6.	Papering blue bedroom	14.00
7.	Enameling bathroom (2 coats)	11.00
8.	Varnishing floors in library (2 coats)	2.75
9.	" " in dining room (2 coats)	2.00
10.	" " in living room (2 coats)	4.00
11.	" " in maid's room (2 coats)	1.50
12.	" stairs and floors in halls (2 coats)	4.75
		$131.50

The charge for cutting out and filling cracks in the plaster will be extra, at the rate of 60 ¢ an hour.

If you wish this work done soon, it will be to your advantage to place your order as early as possible.

Very truly yours,
ARNOLD KENNEDY

FRANKLIN NEWPORT, M.D.
Room 17, Stuart Building
Denver, Colorado

October 4, 1916

Arnold Kennedy and Son
221 West 33d Street
Denver, Colo.

Dear Sirs:

The estimate for decorating in my house which you make in your letter of October 2 is satisfactory. The total, however, is somewhat larger than I had anticipated and I have decided to postpone the painting of the living room. The other items may stand as specified in your letter. We will go over the rooms together and decide what cracks need cutting out and filling.

As cold weather is coming on, I hope you will do the work within the next ten days. Please call me up when you are ready to begin.

Yours truly,
FRANKLIN NEWPORT

Explain why the writers of these letters would preserve the letters received and also copies of the letters sent.

What is implied in the opening sentence of Arnold Kennedy's letter?

Point out the features of each of these letters which give the quality of clearness. Which features give the tone of courtesy?

Why is it customary to confirm by letter a business deal made over the telephone or in person? What is the purpose of any written contract?

Mr. Kennedy's letter would probably be mailed in an **official envelope**, which is about $4\frac{1}{4} \times 9\frac{1}{2}$ inches in size. To fit such an envelope, fold the lower third of the letter up and the upper third down, and slip into the envelope in the manner already described.

Practice

Write three of the following:

1. A letter contracting to furnish fresh butter and eggs for a certain uniform price the year through.

2. A letter contracting to sell on commission fancy articles of hammered brass and tooled leather selected from samples and prices sent from The Lane Industrial School, Springfield, Wis.

3. A letter containing terms of a two-year contract for a place to sell soft drinks and confections.

4. A letter to the Preferred Accident Insurance Co., New York, N. Y., inclosing $25 as annual premium.

5. The letters which would be exchanged by the managers of rival football teams in arranging a game.

120. THE COLLECTION LETTER

MUIR AND ELLSWORTH HARDWARE CO.

Builders' & General Hardware
Cutlery & Tools
Electrical Goods
Refrigerators
Butchers' Supplies

Telephone: Central 451

14–16 South Butler St.
CHICAGO, ILL.

May 16, 1916

CREDIT DEPT.

C. B. McNamara
c/o Armour Institute
Chicago, Ill.

Dear Sir:

SUBJECT: Your account, $11.50

In going over our books we find that we have not been favored with a remittance covering your account, and as this

is now some little time overdue, we request that you kindly give it your attention and send us a check in settlement.

While we should dislike to have you think us pressing, the fact is that just at present money is at a premium with us, and we assure you that we can use every cent to excellent advantage.

You undoubtedly have heard of the man who said that the three sweetest words in the English language are "Inclosed find check." We assure you that a letter from you to this effect by return mail will be greatly appreciated.

Yours very truly,
Muir and Ellsworth Hardware Co.

Judging from your experience in collecting bills or from the contents of this letter, would you say that Muir and Ellsworth's letter is a second, third, or fourth dun? Give orally what you think might have been the substance of the preceding duns.

In the original letter the date, the address, and the amount of the bill were in red ink; the remainder was printed in facsimile of a typewritten page. Such a letter is called a **form letter**. Write out a list of all the advantages you can think of which such a letter has from the standpoint of Muir and Ellsworth.

Practice

Write the following:

1. (*a*) A monthly statement for butter and eggs furnished Mrs. J. I. Case of your city. (*b*) A second statement. (*c*) A third letter, politely urging payment.

2. A series of three letters, a week apart, asking a friend to pay you $2.25 which he has owed for some time.

3. A form letter suitable to send to members of a club who have neglected to pay their dues.

121. SALES LETTERS

I

Frank E. Jarvis, President — Arthur C. Jarvis, Treasurer

FRANK E. JARVIS COMPANY
Food Packers, Importers, and Distributors
Salt Mackerel, Dried and Smoked Fish
Prepared and Canned Fish, Meats, Vegetables, Fruits
BOSTON, MASS.

Sept. 25, 1916

Dear Sir:

The fall catalogue of Jarvis Delicacies is inclosed with this letter. It is really worth while looking over because:

1. It tells you how to vary attractively your home menu.
2. It offers you the finest foods possible to produce.
3. It shows you how you may have just as fine sea foods as though you lived on the ocean.
4. It lists many rare dainties, both foreign and domestic, that you can't find elsewhere.
5. It tells you what all these good things to eat will cost you *delivered in your home.*

Our regular customers are now making up their selections of Jarvis Delicacies for the next few months.

The same opportunity is before you. Will you take advantage of it? Use the inclosed order blank now.

Very truly yours,
FRANK E. JARVIS CO.

FEJ—MI

This is a good sales letter. Why? What is it to accomplish? Was the letter necessary? Does it give any information not in the catalogue?

Although a form letter, the personal tone is marked. How was this tone secured? Explain how the principles of good composition are exemplified in this letter.

What do the five initials at the end mean?

2

Howard S. Robert, President — Cable Address "Ivinscakes" — Walter S. Ivins, Sec'y and Treas.

J. S. Ivins' Son, Inc.
Baker of Good Biscuits
625–27 North Broad Street
Philadelphia, Pa.

October 20, 1916

Mr. John Ahrens
Smithville, Pa.

Dear Sir:

Included in your shipment of Iced Ginger Tablets that went forward yesterday is a box containing samples of Spiced Wafers.

This is a great cake — near enough to a staple to find a ready sale, yet far enough removed to be noticeable for its own extra goodness.

Please examine the sample carefully when it arrives. If it impresses you favorably we shall be pleased to ship you a trial order and believe you will find it a good thing, as nobody handles it in Smithville.

The price is 8 cents per lb., less 10%, in 23 lb. boxes, f. o. b. Smithville.

To help you introduce it more rapidly, we will include 1 lb. free for retailers' samples in every box shipped you between now and October 31st.

We trust that we shall hear from you favorably.

Very truly yours,
J. S. Ivins' Son, Inc.

WSI — CWH

Explain why this is a good letter. Will the grocer be able to understand it quickly and easily? Why? Why do you think he will make a favorable reply?

Explain the purpose of each paragraph.

Notice the abbreviations.

3

Mr. John Reel
Huntingdon, Pa.

Sir:

Under separate cover, we have sent one of our catalogues of the splendid Doe Take-Down Houses. It illustrates and describes in a minute manner the different styles of houses, and the furnishings.

In the back of the book you will find the charges, which include freight to many of the largest cities in the country, and from it you will be able to estimate about what the charges will be to your own town.

The prices are standard, so no matter from what point you send in your order they will be just the same — f. o. b. Halifax. We trust that you will decide to favor us with your order.

These houses are firm and substantial when erected, easily portable, cool in summer and actually warm in winter, and water-tight, though freely admitting air through the fabric. The floor has been treated to preserve the wood and prevent rotting. The fabric has been treated to prevent sagging, shrinking, or mildewing.

As a family bungalow at seashore or mountain, or for the camper or hunter, these houses are invaluable, as every need has been foreseen and provided for, and you are free to enjoy to the fullest a care-free life, close to nature.

Besides these incomparable houses, we have a large stock of all sorts of sporting goods — boats, canoes, guns, fishing equipment, hammocks, swings, children's slides, etc. — and will gladly send catalogues or quote prices on anything of which you stand in need.

Respectfully yours,

Why add anything after the first paragraph? Is not all the subsequent information to be found in the catalogue?

Examine other letters accompanying catalogues sent.

What purpose do they serve? Explain this business practice.

Does this letter violate the principle that only one item of business should be treated in a single letter?

4

Mr. John Reel
Huntingdon, Pa.

Sir:

Some time ago, in response to your request, we sent you a catalogue of the Doe Take-Down Houses; but our records do not show that you have placed an order.

If there is any special information, not contained in the catalogue, that you desire before placing your order, we shall be very much pleased to hear from you.

It seems to us that there is no other single thing that will contribute so much to the enjoyment of a camping, hunting, or fishing trip as one of these portable houses.

With a Doe House one can live close to nature, yet need sacrifice none of the comforts and conveniences of his own home.

Perhaps you planned simply to erect one of these houses on the lawn as a place of refuge from the house on hot summer nights, or as a playhouse for children. In either case the idea is a happy one.

Why not send in your order to-day for one of these perfect little houses? The first cost is small, the upkeep nothing at all; and you can use them year after year.

Respectfully yours,

This letter is called a **follow-up letter**. What is the purpose of such a letter? Make an outline of it. Which paragraphs are devoted to stimulating interest? Which of these might be combined?

Rewrite this letter, combining paragraphs one and two,

three and four, and five and six. Write an outline which will fit this new plan.

Explain why the last paragraph is good "selling talk."

The "Sir" of the salutation and the "respectfully" of the complimentary close suggest official formality. Is that the impression which the letter conveys to you? Is the principle on page 327 violated?

Write an appropriate head for the letter.

5

BLAND MAIL ORDER HOUSE
General Merchandise

Dallas, Texas
Oct. 27, 1916

M. E. R. Bivens
Muskokee, Okla.

Dear Sir:

Looking over our records a few days ago, I noticed that you haven't been so good a customer of ours in the past twelve months as you used to be, and the more I looked at that record the more I wondered what we had done that caused you practically to stop trading with us.

Finally I decided to write you and ask you whether you are willing to tell us, personally and frankly, just what the trouble has been, and whether there is anything we haven't done that we should have done, and whether there is anything we can NOW do to get you back on our list of regular customers. If we can, we surely want to do it.

Of course accidents will happen at times, and if one has happened in this case I hope you will tell me about it. I think I can straighten the matter out the very day I get your letter.

Won't you write me personally, on the back of this letter, and tell me just how you feel about trading with us? Please use the inclosed stamped envelope, as I want your reply to come to my desk unopened.

Why not send an order with your reply! I'll see that it is filled in a HURRY, and JUST RIGHT! The best catalogue we have ever issued is just now coming off the press, and I am sending you a copy of it to-day. If it fails to arrive, tell me. I hope you will look through it carefully.

Very truly yours,
ROBERT ARMSTRONG
For Bland Mail Order House

Outline this letter in five sentences, one for each paragraph.

What is the purpose of the letter? Why will it accomplish this end more surely than your written outline, which contains the essential ideas? Remember that a letter may be too brief to be really courteous. Also remember that brevity does not necessarily indicate that you are doing a rushing business.

Notice that the author of this letter writes as he would talk. Why do you think that he is sincere?

How does the letter embody the principles of unity and force?

6

THE EUSTIS PUBLISHING COMPANY
The Home Companion *The Popular Magazine*
Walworth Square
Cincinnati

Agency Division June 21, 1916

Dear Sir:

If you have studied mechanics you know that it costs more to stop and start a train than to continue running.

Your subscription work had been running along very well up to about three months ago, when you came to a "dead stop." That stop is costing you money. The longer you stop at that "station" the longer you will be in getting to your destination.

Just now I feel like the conductor who cries "all aboard," swings his lantern as a sign to the engineer, while away goes the train, gaining speed at every turn of the wheel. Successful businesses are far from studies in "still life." A successful business is one running at top speed, gathering momentum with every day's work, adding to the efficiency of every employee. You, yourself, are your own business institution. You add efficiency to your efforts every time you take a subscription. The more subscriptions you take the easier it is to persuade the next prospect you meet and the more quickly you get the profit.

Perhaps you are not ready to start; perhaps you have been sick; perhaps there is some difficulty with your work that has not been adjusted satisfactorily; perhaps you do not appreciate that your greatest opportunity for profits is right now, these summer months, when fewer representatives are in the field, and when, in proportion, more subscriptions come to us direct from the subscribers. In any event, please consider this letter as a "swing of the lantern." We are ready to start out for the next stop, that is, a salary payment next month.

If there is any reason in the world why you cannot open the throttle and let the "steam" into your work, write me now on the other side of this letter. I want to hear from you.

Very truly yours,
The Eustis Publishing Company
By Walter P. Sheffield
District Manager

This is a form letter to the agents of a magazine. What is it intended to do?

Find all of its good points. The opening and closing sentences are worthy of careful study. Compare them with the following examples and with the other letters in this section, and decide what the character of (*a*) the opening sentence and (*b*) the closing sentence of a sales letter should be.

Opening

Bad: I am sending you a copy of our latest catalogue, and I am confident that it contains the best line of mail order goods in the country.

Good: We thank you for your request of March 24, and think you will find on page 27 of the inclosed catalogue just exactly what you are looking for.

Notice that the second opening contains definite reference to the customer's inquiry by giving the date of the letter and by specifying the page in the catalogue where the desired article is described.

Bad: I wish to call your attention to our new Dust-proof Vacuum Cleaner which has been so generously received by women all over the country.

Good: Did you ever stop to think how useless much of your sweeping and cleaning is, and how quickly it has to be done over again?

The first opening has been improved by directly and emphatically calling attention to the drudgery of sweeping and cleaning.

Closing

Bad: Trusting that we may receive your order at an early date, we are,

Good: Send us your check for three dollars to-day. If you are not entirely satisfied, we shall be only too glad to refund your money. Write NOW.

In the second closing, prompt action on the customer's part is made very urgent. What value has the second sentence of the second closing?

Bad: Should you care to consider our offer, we shall be glad to send one of our agents to call upon you.

Good: Our agent will be in your town next week. Won't you

let him call and leave one of the machines for free trial? Sign the inclosed postal card and send it to us to-day.

Which of the two closings is more likely to draw a reply from the customer? Why?

7

WARING & COMPANY
Importers
China, Crystal, Silver, and Art Wares
Atlanta, Georgia

November 14, 1916

Dear Madam:

We are writing you at this time relative to our Annual Sale, in order that you may avail yourself of the opportunity to make such selections as may appeal to you before we make public announcement of the sale.

Goods will be open for *your* inspection on Monday, November twentieth.

In this sale will be shown exceptional values in English and French china plates; ornamental wares; bronzes; cups and saucers in dozens; English china dinnerware; and a varied assortment of cut and engraved crystal from the celebrated lines of the Libbey Glass Co., T. G. Hawkes & Co., and the leading European manufacturers.

We should be pleased to have the opportunity of showing you these excellent values.

Very truly yours,
WARING & COMPANY

To whom would such an advertising letter as this of Waring & Company be sent? Why?

What impression results from using a personal address? How do business houses collect and file the addresses of those likely to be interested in their sales letters?

Explain the value of this particular letter. Note the variations from the forms heretofore emphasized.

8

HOOT'S

JANUARY CLEARANCE SALE

OF

MEN'S AND WOMEN'S SHOES

On Friday, January 15, announcement of our clearance sale will appear in the daily papers. The clearance sale prices, however, will take effect Wednesday, January 13, in order to afford our regular patrons the opportunity for making their selections before the announcement appears in the newspapers.

HOOT & SON

41 Franklin St. 92 Lake St. 85 Munson Bld.

9

R. C. LOVERING

FOUNDED 1837

In accordance with our established custom, all purchases made during November will be charged on January statements.

This is for the convenience of our customers who wish to make their Christmas purchases early, when the store is less crowded and when gifts can be selected in a leisurely manner.

For your own pleasure in Christmas shopping we suggest that early purchases generally prove most satisfying.

R. C. LOVERING,

STATE AND JOHNSON STREETS.

Why can these two examples be classed as letters? What is their value? To whom would they be sent? Comment upon their form.

Experiments

1. Go over the sales letters in this book and in your own collection in order to learn:

(*a*) What characteristics are common to all of them;

(*b*) What kinds there are;

(*c*) For what occasions each kind is appropriate.

2. Note how the various sales letters:

(*a*) Arouse interest;

(*b*) Present the proposition;

(*c*) Advance arguments to support the proposition;

(*d*) Persuade to action.

3. Arrange a series of examples of letters and parts of letters to illustrate good, as contrasted with bad, practices in the writing of selling letters.

Practice

1. Write a general sales letter for your school paper or magazine. If you have none, write such a letter for a standard magazine with which you are familiar.

2. Suppose that you have planned to make a garden, decorate Christmas cards, take subscriptions for magazines, teach music, or do some other similar thing to earn money. Write a form letter to your prospective patrons.

3. Answer a prospective patron who has asked for certain specific information.

4. Write a letter to "follow up" one or more of the preceding.

5. Suppose that you have advertised your house for sale and have received an inquiry. Write a sales letter in reply.

6. Write a letter describing a farm you wish to sell.

122. PERSONAL AND PROFESSIONAL LETTERS

I

1620 Leland Ave.
St. Louis, Mo.
Sept. 23, 1916

My dear Mr. Wilson:

Pardon me for intruding upon your time, but certain conditions have arisen which necessitate a change in my plans for the future, and your knowledge of my work at the Normal can be of great assistance to me. Owing to illness, my family is contemplating a removal to California and I shall probably be obliged to find work there. I have corresponded with Mr. Duncan McKinnin, Superintendent of Schools in San Diego, and have learned that an application for a position in the San Diego schools must be accompanied by letters of recommendation. If you would write a letter that I could forward to the school authorities there, I should be very grateful for the favor.

Sincerely yours,
(Miss) Dorothy L. Smith

Mr. Frank B. Wilson
Head of the Mathematics Department
Normal College, St. Louis, Mo.

How much of this letter must you read before discovering what Miss Smith desires? How does she secure interest and sympathy before making her request? Having made her request what does she do? What is the tone of this letter?

Note the position of the address.

Describe the letter of application which Miss Smith will write.

2

842 Tomkins St.
Mishawaka, Ind.
May 9, 1913

Mr. E. C. Bronson
223 North Michigan St.
South Bend, Ind.

Dear Sir:

Miss Daly, who is in your employ, has informed me that you have a vacancy in your newspaper office. I wish to make an application for the position.

I am nineteen years of age, and have completed a four-year commercial course in the Mishawaka High School, besides a term in the South Bend Business College, but have had no experience.

For particulars regarding my character and ability, I refer you by permission to Mr. H. Suders, Cashier in the First National Bank; Mr. O. E. Lang, of the O. E. Lang & Co. Hardware Store; Mr. D. O. Miller, Commercial Teacher in the Mishawaka High School; and Rev. A. C. Ormond, Pastor of the First Presbyterian Church — all of this city. Testimonials will be furnished if desired. I might also mention that my father is Mr. F. P. Donovan.

I prefer to leave the salary question open until you have had opportunity to see what I can do. If you wish a personal interview, I shall be glad to call at your most convenient time.

Yours truly,
(Miss) Helen Donovan

3

October 4, 1916

X 239
Bulletin
Philadelphia, Pa.

Gentlemen:

I am a stenographer of two years' experience, and am looking for a position because my present employer, an attorney, is

retiring. You will find inclosed a letter of recommendation from him.

I am a graduate of the Commercial High School, can write 125 words a minute, and read my notes easily. I am willing to go out of the city.

May I hope for an interview?

Very truly yours,
MIRIAM C. NORTON

Miss Miriam C. Norton
1318 North Twelfth Street
Philadelphia, Pa.

4

January 5, 1916

TO WHOM IT MAY CONCERN:

Mr. John T. Byer has been employed as a bookkeeper for our house for the past two years. He has proved himself accurate, painstaking, and thorough, and has shown remarkable understanding of business methods.

He leaves us of his own accord because he wishes to locate farther West; and we most heartily recommend him for any position which he feels he is qualified to fill.

Very truly yours,
Powers and Wraith
E. H. POWERS
President

Compare the two letters of application. How do you account for the differences?

What other occasions call for personal or professional letters of business? Make a list and write examples of such as the teacher may direct. Criticize your letters as to tone as well as to correctness of usage.

123. TELEGRAMS

A special form of communication, essentially the same as the letter, is the telegram. Study these facsimiles:

POSTAL TELEGRAPH - COMMERCIAL CABLES

COUNTER No. TIME FILED M

CLARENCE H. MACKAY, PRESIDENT

TELEGRAM

CHECK

The Postal Telegraph Cable Company (Incorporated) transmits and delivers this message subject to the terms and conditions printed on the back of this blank.

dPND the following Telegram, subject to the terms on back hereof which are hereby agreed to.

[DESIGN PATENT No. 40629]

3—57*

March 15, 1916

Mr. G. R. Riggs
237 Butler Ave.
Atlanta, Ga.

Terms satisfactory Ship two hundred chair backs by express immediately

L. N. Sage

Form 2280

NIGHT LETTER

THE WESTERN UNION TELEGRAPH COMPANY

INCORPORATED

25,000 OFFICES IN AMERICA CABLE SERVICE TO ALL THE WORLD

ROBERT C. CLOWRY, PRESIDENT BELVIDERE BROOKS, GENERAL MANAGER

RECEIVER'S No.	TIME FILED	CHECK

SEND the following NIGHT LETTER subject to the terms on back hereof which are hereby agreed to

March 15, 1916

Mr. G. E. Burdick

Forest Grove, Oregon

We have opportunity to sell property on Flournoy Street at seventy-six hundred Purchaser will pay twenty-six hundred down and remainder in yearly installments of one thousand interest at six per cent References satisfactory Wire whether you will accept offer

Payson and Smith

PRACTICE

1. Write a telegram to your father, who is out of town, telling him of a fire in your house. Use only 10 words.

2. Write a night letter inviting a well-known speaker to deliver the Lincoln Day address before your school. Ask him to reply by wire at your expense.

3. Condense some of the letters of this chapter to telegrams as your teacher may direct.

4. Prepare telegrams for five different purposes.

5. Write a paragraph explaining the differences (*a*) between a telegram and a "night letter"; (*b*) between a "night letter" and a "day letter."

124. REVIEW EXERCISES

1. Your family wishes to have a telephone put in. Write a letter of application to the company.

2. Exchange letters with a classmate and write a courteous reply from the company.

3. Write an order for a small boy to leave at the grocery on his way to school. Leave no doubt as to who sends the order and how it is to be paid. Tabulate your items.

4. Consult a catalogue and write out an order for at least ten dollars' worth of goods, following carefully the directions for ordering as given in the catalogue.

5. Clip or copy an advertisement of help wanted — if necessary, compose one. Paste it at the top of a sheet of paper and write a suitable application.

6. Write three notices concerning coming events in your school, to be posted upon the bulletin board.

7. You wish to apply for a position as salesman in a shoe store (or for some other position) in a neighboring town. You will need the recommendation of a prominent man in your town who knows your character and ability. Write to him, asking permission to use his name as a reference.

8. Suppose that you are going to buy and sell butter, eggs, and poultry this winter, and that Mrs. John M. Case is a customer.

(*a*) Mrs. Case sends a request to you for weekly supplies of butter, eggs, and poultry. Write her note.

(*b*) Acknowledge the receipt of her order, using your own name.

(*c*) Send an itemized monthly statement to Mrs. Case.

(*d*) Suppose that Mrs. Case pays her bills with checks. Write a check, and inclose it properly with the statement.

(*e*) Receipt her bill. (Many statements are now provided with detachable portions which are mailed with the check; the customer keeps the itemized portion. In such case the canceled check serves as a receipt.)

(*f*) Suppose that for some reason Mrs. Case wishes to postpone payment of your bill for one month, but wishes a continued supply of your produce. Write her letter to you.

(*g*) Reply favorably.

(*h*) At the expiration of this time she asks for a further extension of time to pay. Write her letter to you.

(*i*) Write her a courteous letter, giving reasons why you cannot furnish more produce until she pays what is due.

It may be well to draw lines upon the blackboard to represent sheets of paper and to copy many of these letters upon the board for class discussion of capitalization, punctuation, margins, and other details of form.

9. Write for sleeping-car accommodations from Chicago to Denver. Give the number of your train if possible and the date. Countermand this order next day.

10. Write to your congressman for material for a debate upon some subject of widespread interest.

11. Ask some one to act as judge in a school debate or to sing at one of the public entertainments of your school. Make it clear that you are acting for the school, and that

you have been given authority to do so. Sign your own name. Place the letter in an envelope properly addressed, and drop it into a box.

12. Draw a letter from the box and write an appropriate answer. If the writer has omitted the date, place, or any necessary detail, ask for this information in your reply.

13. Write a letter of thanks for the favor.

14. Plan to write to four neighboring schools, proposing an interschool oratorical contest. Perhaps your teacher will let the class number from one to four around the room. All the one's may write to one school, all the two's to another, and so on. Let the one's compare and discuss their letters together; so also the two's, the three's, and the four's. See which group can get up the best letter.

15. Suppose the school to which you wrote fails to reply. Write a follow-up letter.

16. A and B are baseball teams of two high schools on an interurban car line. Let one half of the class represent team A, and the other half team B. (1) Let the A's write, proposing a game with the B's. (2) The B's may reply, asking for terms or suggesting them. Write such a series as would be necessary to make the arrangements and to execute all plans for the game.

17. Suppose that you are failing in geometry or algebra. Write a note asking a young woman who has just completed her college work to tutor you in that subject. Ask for terms.

18. Write the reply, stating definitely the terms. This letter will constitute your contract. When it is satisfactory to your teacher, paste it in your letter scrapbook.

19. Suppose that a club subscribing for any ten magazines through the A. J. Hanson Agency, 120 Orleans St., Denver, Colo., is given twenty per cent off. Your class

has decided to take advantage of this offer. Make up the order for the club. When your letter is satisfactory to your teacher and to yourself, paste it in your letter scrapbook.

20. Write the reply of the agency.

21. Write to the official in charge of repairing country roads a complaint about a piece of road over which you drive to school.

22. Draw rectangles to represent appropriate envelopes, and write superscriptions for all the examples of letters which appear in this chapter. Some of them should be of the official size. See page 340.

23. Prepare to write from dictation, on the board or at your seat, any kind of business letter which your teacher may call for.

A Contest

It is a good plan to arrange a contest in business letter writing. Perhaps a committee of business men will set a number of problems from which five may be selected by the teacher.

Invite the patrons to come at a certain time to see the scrapbooks or files of letters which the members of the class have prepared and to hear read the letters of those who won the contest. This contest will test your ability to meet a real situation.

If it is undesirable to attempt to secure the attendance of the patrons, write to the principal for permission to invite another class, or merely invite him.

XIII. KEEPING UP WITH THE WORLD

125. WHAT IS NEWS?

U. S. Playground Bill in House To-morrow

Proposal to Establish 260,000 Acre Park in Rocky Mountains Meets Favor.

The House of Representatives will consider to-morrow a bill to set aside 260,000 acres of government land in the Rocky Mountains as a playground for the nation. The tract includes the Estes Park region, Long's Peak, the Arapahoe peaks and glacier, innumerable lakes, and wide stretches of Alpine areas above timber line.

The Senate already has approved the bill, while the House committee on public lands has reported it favorably by unanimous vote, and has placed it on the "unanimous consent" calendar. Its friends believe it will pass without opposition to-morrow.

The only financial provision in the measure is that the total expenditures for maintenance, supervision, and improvement purposes shall not exceed $10,000 a year until authority for greater expenditures is granted by Congress.

Risks Life: Saves Records

Stenographer Crawls through Window of Burning Building to Get Papers.

Fireman to Rescue.

Zion City, Oregon, Nov. 27.—Miss Clara Kellogg, a stenographer, risked her life early to-day to recover valuable papers and drawings from a fire which destroyed the factory of her employer, John M. Aiken, at Camp Logan, a mile north of here. As soon as she was aware of the fire, Miss Kellogg hurried to the burning buildings. Barred from the doorway to the office by smoke and flames, the brave girl managed to crawl through a window. Although she was nearly blinded by the smoke, she obtained the papers, and was staggering helplessly when she was rescued by a fireman.

The loss of the factory, placed at $50,000, is wholly covered by the insurance.

These stories are from the news columns of a daily paper. Why is it proper to call them "stories"? Why were they included in a news column? What constitutes news? Try to find the answer to this question by looking up "news" in the dictionary, and then examining very carefully a number of news stories.

Consider who would be interested in these happenings.

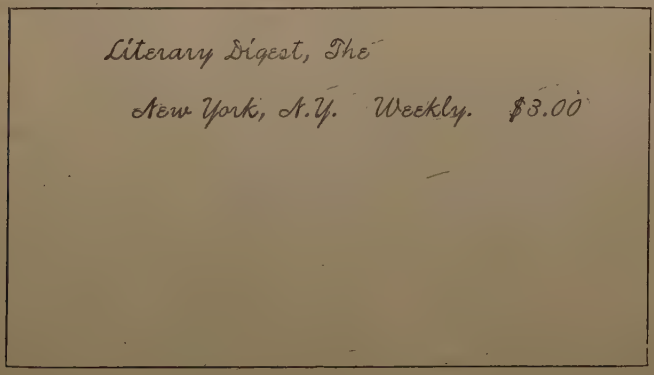
Try to discover how the news writer has made his composition readable. In order to do this, write a straightforward, matter-of-fact account of what actually happened in each case and compare your version with the original.

Make a list of all the newspapers and magazines with which you are familiar. Compare your list with the lists of your classmates. Arrange all the names on the board in alphabetical order under these heads: "Daily," "Weekly," "Monthly," "Miscellaneous."

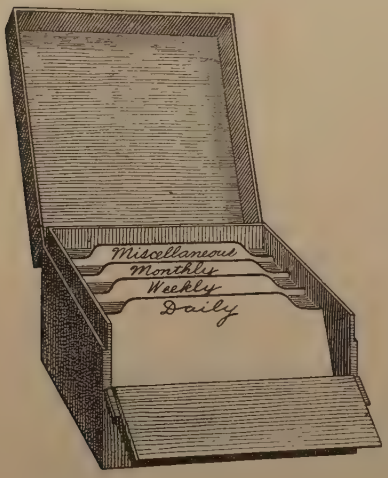
126. A CARD INDEX OF PERIODICALS

Help your classmates to make a collection of periodicals to be kept in your schoolroom for study. Make also a private collection of every sort of paper or magazine that you can obtain which seems to be worth reading.

Arrange a card catalogue of your collection of periodicals. To do this choose cards, or slips of heavy paper, of uniform size, preferably 3″ × 5″. Write at the top of each card the name of one periodical and just below this the place and time of publication and the subscription price. For example:



Arrange these cards in alphabetical order under the four heads mentioned above and place them in a convenient box, an envelope box, for example, with guide cards about a half inch higher, upon each of which you have written one of the four headings. You may be able to purchase a suitable card index in the stationery shop, though this is not necessary.



When you have examined a certain periodical and have discussed it with your classmates, collect the main facts about it and write them on the proper card. Here is what might appear on the card devoted to *The World's Work:*

World's Work, The

Garden City, N. Y. Monthly. $3.00

An illustrated magazine, containing editorials and articles on business, industry, and world happenings. Much space is devoted to the discussion of the policies of our national government. The articles are always easy to read.

System saves time.

127. THE NEWS STORY

Read through from beginning to end some daily or weekly paper. The teacher will decide what paper shall be chosen and what particular issue of it shall be read so that you may read the same pages as each of your classmates. If necessary, the class may be divided into committees so as to cover all of the paper. Make careful notes on each of the following points:

(*a*) What different kinds of material does this paper contain? Do you find, for example, news accounts, editorials, and advertisements? Be sure not to overlook anything. Find a good name for each department.

(*b*) Who would be interested in this paper? Why? Is there a story of some event, such as an earthquake, for example, which many persons would be likely to read? Is there something especially for boys? For girls? For housewives? For farmers? For business men?

(*c*) Notice the arrangement of the paper. What is placed on the first page? On each succeeding page? Account for the arrangement.

(*d*) Notice the styles of type. What sorts stand out and catch the eye? Explain why large or heavy-faced type is used for certain parts of the paper.

(*e*) Read aloud portions from each department of the paper. What differences in style do you observe? Why should there be differences?

(*f*) Study each department so as to discover just what purpose it is intended to serve and what methods the editor has used in order to accomplish that purpose. For example, compare an editorial with a news story. How do they differ? How are they alike?

(*g*) What departments seem interesting to you? Why?

Study another paper in the same way and prepare to discuss your notes in class. How does this paper differ from the first one? Is it better in any respect? Why?

What is the best way to read a newspaper? How may you go about it so as to finish in fifteen minutes? What may you pass over?

Try to verify the statements of such papers as you have access to. Do these papers tell the truth?

Suppose the newspaper were a man. Would you welcome him as a visitor in your home if he talked of the same things and in the same way as the newspaper? Why are newspaper editors sometimes tempted to exaggerate and to give a false color to the news? From what sources does a newspaper draw its income? Give two reasons why a large circulation is desirable. Should a newspaper give its readers "what they want" or what is best for them?

Study the following examples of news stories. Note the headlines and the opening paragraphs. The opening paragraph of a news story is called a "lead." Why is this a good term to use?

"FARM TO FLAT" TRADING DUE TO FAIL, SAYS GROCER

ASSERTS HE'S FOUND FARMERS ASK MORE FOR PRODUCTS THAN RETAIL DEALERS IN CHICAGO.

Uncle Sam's scheme to reduce the cost of living by introducing direct trading from the farm to the flat by means of the parcel post is doomed to fail, according to "Sol" Westerfeld, a

grocer, who spoke last night before the School of Domestic Arts and Sciences.

He says he has discovered that farmers demand more for their products than the prices quoted to the housewife in the city by the retailers.

"A farmer of Indiana quoted new laid eggs to me at 44 cents, when the average price in our groceries was from 29 to 35 cents. He asked 33 cents for bacon and 15 cents for pure lard. The highest price here for lard is 15 cents and for bacon 28 cents. A woman in Michigan asked 5 cents a pound for onions in twelve pound lots, while they're sold here in any quantity at three pounds for 10 cents.

"The solution may possibly be found in some form of organized coöperation between the farmer and the townsman."

LITTLE LAME BOY IN HOSPITAL CARVES MARVELS IN SOAP

LITTLE NICK SCALLA, INVALID TWO YEARS, SHOWS STRANGE GENIUS.

Los Angeles, Calif., Sept. 25. — A bar of white soap disappeared from the public ward of the Children's Hospital here while the nurse was on her daily round with soap, water, and towel. In its place has appeared a wonderful genius.

The mystery was solved later when suffering little Nicholas Scalla, aged 13, was found playing with a new toy — an ivory white bathtub in which a little figure sat.

The nurse picked up the toy. She smelled it. It was soap.

Nick, whose body has been strapped to an iron frame with a 15-pound weight attached to his foot for two years, had wrought the tub and figure out of the soap.

Since the discovery of his ability, the superintendent of the hospital has supplied materials, and Nick is now fashioning an elephant, a monkey climbing a tree, and other things either from memory or model.

DORMITORY FIRE IMPERILS LIVES OF A HUNDRED GIRLS

STUDENTS OF VIRGINIA SCHOOL SAVED WITH DIFFICULTY WHEN STONEWALL JACKSON INSTITUTE IS DESTROYED.

ABINGDON, VA., Nov. 25. — Clad in night attire and unable to save their possessions, more than 100 terror-stricken girls were rescued with difficulty early to-day, when fire destroyed the school building and dormitory of Stonewall Jackson Institute, a Presbyterian school for girls.

A light wind spread the flames toward the Martha Washington College dormitory, a Methodist institution, but an early shift in direction prevented this building from igniting. The girls there marched out in good order. While they were being provided with shelter, the fire spread to a Presbyterian church adjoining the Jackson Institute.

Firemen from Abingdon and from Bristol, Tenn., were called to battle with the flames, but they found the fire already practically beyond control when they arrived.

The students of the two institutions represent many prominent Southern families. There was no serious panic among them, as, reassured by the women teachers who took charge of the situation, they gathered up their wraps and fled to the roads. All of the students were cared for in houses in the immediate vicinity.

A fortunate change of the wind carried the flames away from the Martha Washington College and it was saved. While some of the girls are suffering slightly from exposure, none are seriously ill.

The main building of Stonewall Jackson College was entirely destroyed. The loss is $50,000.

The fire is thought to have been caused by a defective electric wire.

Practice

1. Prepare to tell a news story in class. Be sure to get all the facts; above all, be truthful. Arrange your paragraphs so that your audience will be interested in the very first things you say. This is best accomplished by selecting from your story the most striking and important parts and telling these first as clearly and directly as you can.

2. When your classmates have heard your story, they will tell you:

(*a*) Whether it was interesting and why;

(*b*) Whether they got your main point;

(*c*) Whether any of the details were overlooked or were misunderstood.

Was your story vivid? Did you use illustrations, comparisons, or conversation?

3. When all the stories have been told, your teacher will help you to sum up, by means of a blackboard outline, the characteristics of a good news story.

4. Write out your story and hand it to your teacher. Instead of the ordinary title use a striking phrase of three or four words that will attract attention at once to the main point of the story.

5. The titles of news stories are often printed in large and bold type so as to catch the eye and enable the busy reader to see at a glance what news is in the paper. Such titles, as you have already learned, are called in newspaper offices "headlines." They tax the ingenuity of the editor, for he must compose short expressions which will convey a great deal of meaning and at the same time obey the rules of grammar. Hence, writing headlines is excellent practice in English. Clip several good examples of news stories

with headlines. Write at the top of each clipping the name and date of the paper from which it was taken. When you have several, classify them.

6. When the teacher reads, or calls upon your classmates to read, news stories, notice what changes each writer has made in his spoken version. How has he improved his story?

7. Several of the headlines which the members of the class have written might be printed or written on the blackboard in a space thirty-six inches wide, or about six times the width of a page of ordinary composition. This would correspond to the column of the newspaper, which is usually about $2\frac{1}{4}$ inches wide and contains about six words. Of course headlines sometimes occupy two columns, or even the width of the whole sheet.

8. Write other news stories as the teacher may direct.

128. A NEWSPAPER SCRAPBOOK[1]

Clip or copy the best news stories and editorials that you can find. Look especially in the daily papers which are read by the people of your city, county, and state. Place these in a scrapbook that you will now arrange for further study of newspapers and magazines. You may use a notebook which is strongly bound, or buy — perhaps bind for yourself — a book for the purpose.

Divide your scrapbook into parts, reserving spaces for news stories, editorials, special departments, and advertisements. Be sure to reserve also six pages at the beginning for a title and the table of contents, and six pages at the end for an index.

[1] Here again a filing system may be possible and preferable.

Write at the top of each clipping that you put into your scrapbook the name and date of the paper from which it was taken and just below it a brief comment in which you point out the good qualities of the news story, editorial, or other example.

In this way you will compile a most interesting and valuable specimen book for the study of journalism. Be sure to provide your book with a title, a table of contents, and an index.

When opportunity is offered, read in class one of the best news stories in your collection and explain why you admire it. Write the headlines on the blackboard. If these are lacking, supply them. When several members of the class have read their examples, you should try to make a clear and complete statement, telling:

(*a*) What a news story is;

(*b*) How the best news stories are written.

A good news story is understood at a glance, yet it leads the reader on to the end.

129. THE EDITORIAL

Prepare to express in class your opinion on a current issue with which all of the members of the class are acquainted. You may perhaps find this in one of the news stories told in class or read in a recent paper. Be sure to select something in which your classmates have a strong and genuine interest. Such subjects as have to do with your school, your opportunities for amusement and recreation, the government of your town or city, and the policy of the state and nation are likely to be good. You may, for example, wish to urge that all students strive to

preserve the school building from defacement, that a better library be provided, that a new commercial course be arranged, or that a lunch room be started. In any case be sure:

(*a*) That there is an issue at stake;

(*b*) That you express an opinion about it;

(*c*) That you say something likely to persuade your hearers to think as you do.

It will be well to agree that each member of the class shall have not more than three minutes for his speech. Plan carefully what you will say first, second, etc., but do not write out and memorize your words. While the speeches are being given, try to follow the outline of each and to decide whether you agree with the speaker's contention.

Practice

1. After all the speeches have been given, write out your speech, place over it an appropriate title, and hand it to the teacher.

2. Compare, as in the case of the news stories, the written version with the spoken version. Were any changes made? Why? Which more nearly resembles the editorials in your scrapbook?

3. In order to learn to understand and appreciate editorials of various kinds and to form the habit of reading them you should study typical examples. Begin with those below. Decide in each case what the editor's purpose was and how he carried it out.

English as She is Spoken

The *Star* not long ago published an editorial commenting on the poor English used by high-school pupils. Does this criticism

apply to our school? One would not need to hesitate in answering this question if he would walk down the halls of this building. At any time he could hear a senior use such expressions as this: "You ain't kiddin' me by that stuff?"

There are three excuses given by those who thus mistreat the English language. These are: first, that slang is more forceful than good English; second, that slang sounds clever; third, that the pupils are only careless.

All but the last named are false. If one has so small a vocabulary that he has to rely upon slang to make his expressions forceful, it is a great mystery how he entered this school. The excuse that slang is clever is as false as the language which the slang-ridden student uses.

Carelessness, the only true excuse for using slang, not only affects the character of the person that uses it, but also lowers the value of his diploma. Since slang is caused by carelessness, it will be taken as a sign of carelessness by business men. And although you possess a diploma from this school, they will refuse to recognize you. They will ask, "Of what use is a so-called good education if you are careless?" It is because slang lowers the value of the diploma that it is heartily urged that only good English be spoken by pupils.

Go on with the Good Work!

Saturday, Oct. 9, the anniversary of the outbreak of Chicago's historic conflagration, has been designated by the state and city executives for observance with special thought and public discussion about prevention of fire waste. The devotion of a special day to that subject began in Chicago and the example is spreading throughout the nation. Chicago owes it to herself not to lose the civic leadership thus taken.

It is matter of regret, and even of mortification, that the general assembly has permitted other states to get ahead of Illinois in advanced legislation on the subject. Illinois should have had the credit of the first law imposing personal responsibility for preventable fires. Pennsylvania now has what Illinois still lacks, a general law requiring owners on whose

premises a preventable fire starts to reimburse the community for the cost of putting it out. The courts have lately sustained a similar though a narrower provision of the New York city charter.

The doctrine of personal responsibility for preventable fires was accepted as a principle by the framers of the Code Napoléon. The principle has been extended to its logical implications in several European countries, and notably in France and Germany, with the result that their fire waste is far below the American. Property owners there have been compelled to learn that it is "cheaper" to be careful to avoid fire-breeding conditions. Whatever anyone's preference for "liberal" government, here is a situation where "liberality" means license and enormous community loss.

Within the last few weeks Chicago has entered into very tangible benefits of past efforts toward fire prevention in lower insurance rates. The statistical truth is that fully 80 per cent of fires are preventable. The citizens of Chicago should not relax their attention to this matter. The way to reduction of the fire tax is clear. Keep on with the good work!

Wake up, Officials!

With all the agitation for good roads in Marshall County and all the knowledge of good road making that is being constantly placed where officials can acquire it, it is astonishing that more intelligence is not applied to road work than is shown in instance after instance, even at the present moment. The methods that prevailed thirty or more years ago are still in vogue, and only now and then does an observer meet conditions which indicate the exercise of good judgment.

What this county needs is less politics, less scheming for personal advantage, and more planning for the benefit of the public and more action that will suggest to the people that public officials are actually endeavoring to labor for the best interests of the public. The idea seems to be to build a road any way to get the money; after it is built to refuse as long as possible to maintain it. When a person builds a house he never

figures that it will not require maintenance. He knows that if it is not repaired and repainted at needed intervals it will go to pieces and be worthless. The same idea should prevail in road building. To allow an expensive road surface like that on Michigan Street south from Ohio Avenue to the city limits to go to pieces as is being done is almost criminal. Why officials will so neglect their duty as to allow a road to get into the condition of that thoroughfare is a mystery. It is a reflection on the officials.

Roads can be built well, and they can be properly maintained. If they are not properly maintained, it becomes evident that city, county, or township officials are not doing their duty. In Marshall County there appears to be plenty of evidence of that character. Wake up, officials! Show the taxpayers that you mean to give us good roads.

Choose the best editorial in some paper, clip or copy it, and write out in your own words a brief statement of the editor's purpose. Tell what he is trying to prove, or what he wants his readers to think or to do. Try to classify under appropriate headings the various editorials thus presented in class.

Collect a variety of examples and study their characteristics. List the characteristics which you have found and prepare to discuss in class:

(*a*) What an editorial is;

(*b*) What the principal classes of editorials are;

(*c*) How the best editorials are written.

A good editorial is a concise and forcible expression of opinion upon some matter of present public interest.

Practice

1. Rewrite the editorial which you prepared for the exercise on page 372, improving it as much as you can by

heeding the suggestions made in class, and those you have gleaned from your individual study of the editorials in your collection.

2. Refer to the news story which you wrote in the exercise on page 369. Go over it carefully in order to decide upon improvements. Then rewrite it, making all the use you can of the suggestions which you have gathered by examining printed news stories and by listening to the discussions in class.

3. Write three other news stories as you are directed.

130. A VISIT TO A NEWSPAPER OFFICE

If it is possible, the teacher will take you to visit a newspaper office. Arrangements should be carefully made in advance, and you should know just what the plan is and what you are to look for. Look and listen, and try to understand all that you see. For example, note how telegrams come in, how the type is set, etc. If it seems best, after one office has been visited by the whole class, small committees will visit other offices and report what they learn. Read again the examples of reports on pages 237, 240.

Write a page entitled, "The Making of a Newspaper," in which you embody in a single well-arranged account all that you have observed. Hand this paper, with an outline of it, to your teacher for correction.

Perhaps the principal of your school would be glad to have that one of your class who has made the best summary give a talk to the whole school on the same subject. Or one of the editors in your town may like to publish the best summary.

Among the special departments commonly found in newspapers are Exchanges, Sporting News, Reviews, Financial News, Clubs and Societies, Announcements, Communications, Articles and Stories, and Advertisements. In the case of daily papers in the large cities, like those of Chicago, New York, and Philadelphia, each of these departments is in charge of a manager, who has a corps of assistants. In the office of a very small newspaper, on the other hand, there may be only one or two men, who must gather news, write editorials, solicit advertisements, set type, run the press, fold and mail the papers, take subscriptions, buy supplies, and keep the books.

Practice

1. Give an account of a game of football or some other sport. Be careful to speak accurately of the various plays, using the terms employed by those who take part. Can you make your story interesting without employing foolish slang? How does such a story differ from a general news story?

2. After studying very carefully a number of clippings in your scrapbook, revise your story.

3. When the class has decided which are the best accounts, let those be posted, published in the school paper, or offered to a paper in the community.

4. Examine the sporting pages of the best papers to see what is to be found there. Is such a page worth reading from day to day?

5. Help your teacher to arrange a debate on the question: "*Resolved:* That the 'funny' pages in the newspapers are harmful." Let each member of the class prepare to speak on either side. When the class meets, a box may

be passed containing as many slips as there are persons in the class; upon half of the slips the word "Affirmative" has been written and upon the other half the word "Negative." Or let the class number, all the odd numbers being affirmatives. Then let the speakers follow one another in order, an affirmative and then a negative, giving one minute to each. When all have spoken, let any one who wishes rise and address the chair, and, upon being recognized, speak as he chooses. In the first round it will be well for each speaker to try to present but a single argument. Read again the suggestions on page 249.

6. Write up the debate as a reporter might. Some one or two of the speeches will stand out as the best and will therefore be reported. Why were these speeches strong?

7. Give accounts of the meetings of clubs or societies in your school.

8. Write open letters to the editor of some paper.

9. Write reviews of recent books, of musical or other artistic programs, and of lectures or sermons.

10. Write financial news and reviews of trade. Be sure to gather information among the stores and offices for this.

11. Write articles of general information, such as accounts of the industries in your town, the opportunities for recreation, the growth in population, the plans for the improvement of the streets, the advantages offered by the schools, etc. In each case gather a large body of very accurate information before you try to write. Read and discuss in class, as the teacher may direct, the examples of such articles in your scrapbook. Review also pages 236–241.

12. Write humorous paragraphs and poems.

13. Write stories. Review Chapter VII.

14. If possible, make cartoons and take photographs to accompany your news stories, and write headlines or titles for them.

131. ADVERTISEMENTS

Advertisements are really news stories, which are intended to be of general interest but which are primarily of benefit to those who advertise. They are in fact sales letters in another form and hence should be studied with what has been learned about sales letters (pp. 343–354).

Turn the pages of several newspapers to get a general impression of the advertisements which they contain. Mark those which first attract your attention. After this general survey, take up one paper at a time and study its advertisements, making notes as you do so. What kinds of advertisements do you find?

Some papers divide all advertisements into the two groups, " classified " and " display." How can you justify such a division? Find out what " display " means. How are display advertisements composed? Are there different classes of these?

Select for your scrapbook a number of good examples of each kind of advertisement, being sure to record with it the name and date of the paper in which it appeared and the position it occupied on the page, as well as your opinion of it.

Select several examples of each kind of advertisement for study in class. What are the characteristics of the best ones? These will be found, of course, in periodicals of large circulation like the *Literary Digest* and *Collier's Weekly*. Consider the following:

(*a*) How does the advertisement gain attention?
(*b*) What desire is it intended to arouse?

(*c*) Does every item included help to accomplish this?

(*d*) What suggestions, appeals, or arguments are resorted to? Low cost? Special opportunity? Great benefit? High quality? Something else?

(*e*) Is the form simple and brief, or complex and long?

(*f*) Are all the details in good taste?

(*g*) Is the tone moderate?

(*h*) Is there something to help you remember?

Practice

1. Prepare a summary of the principles which the class has worked out. It will be well to write this in your book in a series of short paragraphs numbered in order.

2. Write advertisements for five of the following:

(*a*) A special sale of shoes, cloaks, or other wearing apparel.

(*b*) A special sale of wash goods or other fabrics.

(*c*) Leading articles in a general merchandise store or a furniture store.

(*d*) A moving picture show.

(*e*) A public lecture or a course of lectures.

(*f*) A concert by the high-school glee club or orchestra, or by some other organization.

(*g*) A special dinner by a philanthropic society.

(*h*) A magazine agency.

(*i*) Holiday books for sale by a news dealer or other shop keeper.

(*j*) A bank, or a coal yard.

(*k*) An appeal for votes for a party or a candidate.

(*l*) An argument for a public question that is to be decided by referendum.

(*m*) Class jewelry or engraving.

(*n*) Athletic goods.

(*o*) The school paper.

(*p*) The next football or baseball game, or track meet.

3. Procure large sheets of paper, fold them to represent the page of a newspaper, and fill at least two pages with advertisements.

4. When the teacher directs, copy one or more pages on the blackboard and discuss with the class whether your work can be improved. It may be desirable to divide the class into groups of five each. Each group can then discuss the work of one member.

A good advertisement combines forceful English with tasteful and striking design. It is at once a letter and a picture.

132. THE CLASS AS A NEWSPAPER STAFF

It will now be possible for the members of your class to organize themselves into a newspaper staff. They may begin by electing an editor in chief, who, for convenience, may be regarded as the president of the publishing firm. Help to elect such other officers and heads of departments as may be necessary. Plan to prepare a complete issue of a paper. Select a name, decide what departments shall be represented, and let the heads of these departments assign tasks to their helpers. For example, the general news editor must select reporters to write news stories, telling each how many words can be used. If there is a city editor, he will handle local news in the same way. Otherwise the local news will come under the jurisdiction of the general news editor. The advertisements will call for an advertising manager and editor. The editor in chief and the heads of departments may act as a committee to propose to the whole class the general plan of the paper and the amount of space to be devoted to each department.

As soon as the contributions are written, they should be passed upon by the heads of the departments, and if necessary revised. In case of difference of opinion the teacher will, of course, settle the dispute. Then each contribution should be read in class for correction.

When the editor in chief has succeeded in getting the whole paper properly completed, it may be published in one of several ways:

(*a*) Actually printed on the school press;

(*b*) Printed as a special part of a local paper;

(*c*) Read by various members of the class before the school assembly, or before another class in the school;

(*d*) "Made up" in ordinary handwriting or in typewriting on theme paper which has been ruled in two columns, each about three inches wide, and posted in the classroom or on the school bulletin board. A weekly bulletin can be maintained in this way. Different students should act as managing editor, assigning to their classmates topics and space as indicated above.

The manner of publication should be arranged by the business manager. The exchange editor will try to learn of other schools doing similar work and offer to exchange papers. Copies of all publications of the class and of other classes should be filed and a permanent collection of papers built up.

Writing for publication is the best possible way to learn to write.

133. CONTRIBUTIONS TO THE CITY PAPERS

It may be desirable to ask a local editor to maintain a special column for school news in his paper. If this is done

a corps from your class, acting perhaps in coöperation with others, should undertake to provide material regularly. Find out exactly how "copy" for this column should be prepared and have it ready in correct form promptly at the appointed time. Nothing should be printed until it has the approval of your principal or of some member of the faculty whom he appoints to supervise your contributions.

It is the custom in many places to issue, from time to time, special editions of the newspapers, devoted to building up the town or city as the case may be. It would be both interesting and profitable for your class to prepare some or all of the material for such an edition, and if circumstances seem to warrant it, your teacher will be glad to try to make arrangements for you to do this. In such a case, get clearly in mind what the purpose of the whole paper is to be and work earnestly to carry out this purpose. Remember that you must get all the facts; that you must tell only the truth; that you must write so that those who read will find it both easy and pleasurable to get your meaning; that nothing should be published about the school without being approved by the principal or by some one appointed by him. Remember also how much depends upon pictures and the general appearance of a paper.

A newspaper is the mirror of its community.

134. PROOF READING

One task that always accompanies newspaper work is the reading of proof. In large offices this is relegated to a few persons who do nothing else. But anyone who writes for publication must expect sooner or later to read proof. It is a process like that to which all written composition

^	The caret shows where an insertion is to be made.
¶	Begin a new paragraph.
no ¶	Do not begin a new paragraph.
#	Put in space at the point indicated.
⁀	Close up by taking out all spacing.
⌊	Push down a space that prints.
⊏	Move to the left.
⊐	Move to the right.
‖	Make the margin even.
=	Make letters align.
↺	Turn over letter that is upside down.
tr.	Transpose order of words, letters, or figures.
rom.	Change to roman type.
ital.	Change to italic type.
cap.	Change to a capital letter.
l.c.	Change to "lower case" or small letter.
w.f.	Substitute regular type; "wrong font" has been used.
×	Substitute perfect type.
⊙	Insert a period at point indicated.
,/	Insert a comma.
;/	Insert a semicolon.
:/	Insert a colon.
’/	Insert an apostrophe or single quotation mark.
”/	Insert double quotation marks.
/—/	Insert dash.
/=/	Insert hyphen.
?/	Insert question mark.
!/	Insert exclamation point.
↺	Remove word or letter crossed out.
stet	Do not change marked matter.
qy	Is this correct?
spell	Substitute full form for abbreviation.
figures	Use figures in place of words.

KEY TO MARKS USED IN PROOF READING.

AN AFTERNOON WITH

PADEREWSKI

Long expectant and eager, awaiting the day when I should hear the great "Artist of the Piano," I was at last rewarded. It is not for me to attempt to judge how he played — far be it from that — it is for me to say how he appealed to me.

Paderewski comes out, he bows, the audience applauds, he sits down, there is silence, breathless silence. He has his audience won even before he touches the keys. There is a tinge, however, but only the glimmer of a tinge of disappointment, as he finishes his first number, Bach's Fantasia and Fugue in G minor. It is deep, intricate, difficult to follow. It in the listener only the feeling of the presence of a superior power, but it calls forth no response.

Disappointment? Yes, but it is short-lived. Paderewski is now playing the clear, soft notes of Beethoven's moonlight. Every note is rising in crescendo, but such a soft one. There is hesitation, doubt, uncertainty. The listener is awakened. She leans forward for she must catch every note. Every inch of her, every fibre of her body is aroused.

She has forgotten where she is. She has forgotten everything. Now the theme has become certain. There is exultation and happiness, and then a change to what seems to be a plunge into storm of life, but it is backed by strong determination. The piece is finished. The audience is applauding, but this listener does not stir.

Nor does she move all that time, while the artist goes from the sweet strains of Schumann's Why to his pretty little Whims; from his quiet, peaceful Evening to the care free, happy Soaring; from the martial Polish dance of Chopin's Ballade to the powerful Erl King, ending in the two great Hungarian Rhapsodies of Liszt. Does anyone ask if he has played successfully? Could anyone dare? Is not the audience wild, the men waving, frantically, their hats — the women their handkerchiefs? If Padereswki has made any mistakes, at least he has awakened the souls of five or six thousand people. But all this time the listener is not just listening, she is thinking. What is going

FACSIMILE OF PROOF MARKED FOR CORRECTION.

should be subjected before it leaves the hands of the writer; namely, painstaking reading, not once but many times, in order that no single detail shall remain incorrect.

In the printing office each manuscript is first revised carefully by the editor or copy reader to make sure that it is correct in paragraphing, in sentence structure, in use of words, in punctuation, in spelling, and in capitalization. Often it is actually rewritten, abridged, rearranged, or added to. It is then marked for the compositor so that he will know how to set the type for it, and proof sheets of the story or article as it appears in type are made.

These are strips of paper, perhaps ten inches wide and twenty-four inches long, upon which appears the impression of a column of the type. On each side of the column is a margin of a few inches upon which the proof reader may write corrections. These are indicated by means of a system of marks made either on the margin or in the lines themselves. Their character and use will be most readily understood by means of the key on page 384..

Practice

1. Write out page 385, making all the changes called for.

2. If possible, obtain from a printer or from the press of the school paper some uncorrected proofs on which you can practice proof reading.

Careful revision is the price of accuracy.

135. THE MAGAZINES

So far our study has been mainly of the daily and weekly newspapers which circulate but little outside of our own

community. There are, however, a very large number of periodicals, issued weekly, monthly, bi-monthly, quarterly, or at even longer intervals. Indeed, one of the marvels of our time is the multiplication of magazines. If you refer to the list which you began at the opening of this chapter, you will no doubt find that you have overlooked a number of periodicals of national circulation which come through the mails to the homes of your friends and acquaintances, or which are displayed for sale on the news stands or in the bookshops of your community. Try to complete your list.

The teacher will appoint a certain time when you may discuss in class the merits and demerits of certain selected magazines. This will be more interesting if all have prepared for the discussion by examining carefully a particular issue of a certain periodical.

Suppose it is, for example, *The Saturday Evening Post.* This is a popular paper, having a very large circulation each week.

(*a*) Why is it so popular? Why do boys like to act as agents for it?

(*b*) Classify the contents; to whom do the various parts appeal?

(*c*) Review the stories and editorials.

(*d*) Consider the illustrations and the advertisements; try to discover what it is that attracts readers.

(*e*) You will find in each issue several distinct kinds of articles. Describe two of these types.

(*f*) If possible read several successive issues and ask yourself whether there is a certain tone which the editor succeeds in maintaining.

Now compare some other weekly magazines of large circulation. Among these are *The Youth's Companion*,

Collier's Weekly, *The Literary Digest*, *Current Opinion*, *The Outlook*, and *The Independent*.

(*a*) What is the peculiar character of each? If you were to choose some one of these to read regularly, which would it be? Tell the class why. Be ready to defend your choice against that of some other member of the class.

(*b*) Would it be worth while to read every word in each issue of your chosen weekly? If not what would you select? Why? Tell the class how you read a periodical.

(*c*) What is the difference between the best way to read a newspaper and the best way to read a magazine?

Study the monthly magazines as you did the weeklies. Among the most widely read are *The World's Work*, *Harper's*, *Everybody's*, *The National Geographic Magazine*, *The Century*, *The Atlantic Monthly*, and *The Review of Reviews*. Decide what is the value of certain magazines to which the members of the class may have access. Perhaps you can arrange a magazine club, so that the members may exchange magazines. If you would like to try magazine writing for yourself, you may be able to organize a little society of amateur journalists and arrange to publish a magazine of your own. Several of the best-known journalists in America began in this way.

136. THE TECHNICAL JOURNAL

There is one more kind of periodical which you might well discuss with your classmates. This is the technical journal, devoted to some particular occupation or amusement. Each person in the community belongs to one or more social groups, in each of which the members are united by

some common interest. There are mothers devoted to the care of the household, men and women engaged in a certain industry, in a particular line of commerce, or in one of the professions, and others particularly interested in some one amusement. Each of these groups is likely to be served by a journal, often by several journals, which contain chiefly matter pertaining to the particular interest of the group. Thus we have journals for such classes as farmers, shop men, electricians, merchants, bankers, teachers, lawyers, doctors, musicians, actors, printers, railroad employees, barbers, sportsmen, suburbanites, philanthropists, boy scouts, etc.

Examine such of these special magazines as you can. How do they differ from the general magazines? Which class appeals most to you? What occupation have you thought of entering? What are the advantages of it? How will you defend it against critics?

Practice

1. After reading several numbers of a magazine devoted to your favorite occupation, prepare an article on some subject connected with it as you would if you expected this article to be printed.

2. Prepare to take part in a symposium in which each member of the class will speak in favor of his chosen occupation. Some of the points to be considered are:

(*a*) The character of the occupation; its present status; its probable future; the kind of life it compels as to hours and other conditions; remuneration — money, pleasure in the work itself, its effect upon one's personal development, or in social returns; its opportunity for service to the community.

(*b*) The preparation necessary for entering the vocation

(general requirements, natural ability or skill, education, special training); the means of entering it (apprenticeship, working up, schooling, local chances of an opening); cost of preparation in time and money.

(*c*) Sidelights on the vocation (opinions of those in it at present, statistical reports, laws affecting the vocation, periodicals and books discussing it, personal observation).

The following books are useful to one who is studying the vocations:

Anderson: *The Farmer of To-morrow.*
Candee: *How Women May Earn a Living.*
Davis: *Vocational and Moral Guidance.*
Fowler: *Starting in Life.*
Franklin: *Autobiography.*
Parsons: *Choosing a Vocation.*
Parton: *Captains of Industry.*
Reid: *Careers for the Coming Men.*
Weaver: *Profitable Vocations for Girls.*
Weaver and Byler: *Profitable Vocations for Boys.*

On Newspapers and Magazines

Bleyer: *Newspaper Writing and Editing.*
Calkins and Holden: *Modern Advertising.*
Given: *Making a Newspaper.*
Hall: *Writing an Advertisement.*
Harrington: *Typical Newspaper Stories.*
Harrington and Frankenberg: *Essentials in Journalism.*
Manly and Powell: *A Manual for Writers.*
Opdycke: *News, Ads, and Sales.*
Rogers: *The American Newspaper.*
Shuman: *Practical Journalism.*
Vizetelly: *The Preparation of Manuscripts for the Printer.*

APPENDIX

CONJUGATION

The conjugation of the irregular verb *bid* (meaning "to command") follows:

Present: bid *Past:* bade *Past Participle:* bidden

INDICATIVE MOOD

ACTIVE VOICE		PASSIVE VOICE	
Present Tense			
Singular	*Plural*	*Singular*	*Plural*
I bid	we bid	I am bidden	we are bidden
you bid	you bid	you are bidden	you are bidden
he bids	they bid	he is bidden	they are bidden
Past Tense			
I bade	we bade	I was bidden	we were bidden
you bade	you bade	you were bidden	you were bidden
he bade	they bade	he was bidden	they were bidden
Future Tense			
I shall bid	we shall bid	I shall be bidden	we shall be bidden
you will bid	you will bid	you will be bidden	you will be bidden
he will bid	they will bid	he will be bidden	they will be bidden
Present Perfect Tense			
I have bidden	we have bidden	I have been bidden	we have been bidden
you have bidden	you have bidden	you have been bidden	you have been bidden
he has bidden	they have bidden	he has been bidden	they have been bidden

Past Perfect Tense

Singular	*Plural*	*Singular*	*Plural*
I had bidden	we had bidden	I had been bidden	we had been bidden
you had bidden	you had bidden	you had been bidden	you had been bidden
he had bidden	they had bidden	he had been bidden	they had been bidden

Future Perfect Tense

I shall have bidden	we shall have bidden	I shall have been bidden	we shall have been bidden
you will have bidden	you will have bidden	you will have been bidden	you will have been bidden
he will have bidden	they will have bidden	he will have been bidden	they will have been bidden

SUBJUNCTIVE MOOD

ACTIVE VOICE	PASSIVE VOICE
Present Tense	
if[1] I, you, he bid if we, you, they bid	if I, you, he be bidden if we, you, they be bidden
Past Tense	
if I, you, he bade if we, you, they bade	if I, you, he were bidden if we, you, they were bidden
Present Perfect Tense	
if I, you, he have bidden if we, you, they have bidden	if I, you, he have been bidden if we, you, they have been bidden
Past Perfect Tense	
if I, you, he had bidden if we, you, they had bidden	if I, you, he had been bidden if we, you, they had been bidden

IMPERATIVE MOOD

bid (you)	be bidden

[1] Although *if* is not a part of the verb, it is commonly given in connection with the subjunctive mood.

INFINITIVES

Present	*Perfect*	*Present*	*Perfect*
to bid	to have bidden	to be bidden	to have been bidden

PARTICIPLES

Present, bidding	*Present,* being bidden
Perfect, having bidden	*Past,* bidden
	Perfect, having been bidden

PRACTICE

Following the above model, write out the conjugation of (a) *to be;* (b) *to move.*

LIST OF IRREGULAR VERBS

Present	*Past*	*Past Part.*	*Present*	*Past*	*Past Part.*
abide	abode*	abode*	bite	bit	bitten, bit
am (be)	was	been	bleed	bled	bled
arise	arose	arisen	blow	blew	blown
awake	awoke*	awaked	break	broke	broken
bear (bring forth)	bore	born	breed	bred	bred
			bring	brought	brought
			build	built	built
bear (carry)	bore	borne	burst	burst	burst
			buy	bought	bought
beat	beat	beat, beaten	cast	cast	cast
			catch	caught	caught
begin	began	begun	chide	chid*	chid,* chidden
behold	beheld	beheld			
bend	bent*	bent*	choose	chose	chosen
bereave	bereft*	bereft*	cleave	cleft*	cleft,* cloven
beseech	besought	besought			
bet	bet*	bet*	cling	clung	clung
bid (command)	bade, bid	bidden, bid	come	came	come
			cost	cost	cost
bid (offer money)	bid	bid	creep	crept	crept
			cut	cut	cut
bind	bound	bound	deal	dealt	dealt

* The star indicates that the regular form is also used.

Present	*Past*	*Past Part.*
dig	dug*	dug*
do	did	done
draw	drew	drawn
drink	drank	drunk
drive	drove	driven
dwell	dwelt*	dwelt*
eat	ate	eaten
fall	fell	fallen
feed	fed	fed
feel	felt	felt
fight	fought	fought
find	found	found
flee	fled	fled
fling	flung	flung
fly	flew	flown
forbear	forbore	forborne
forget	forgot	forgotten, forgot
forsake	forsook	forsaken
freeze	froze	frozen
get	got	got, gotten
gird	girt*	girt*
give	gave	given
go	went	gone
grind	ground	ground
grow	grew	grown
hang	hung, hanged [1]	hung*
have	had	had
hear	heard	heard
hide	hid	hidden
hit	hit	hit
hold	held	held
hurt	hurt	hurt
keep	kept	kept
kneel	knelt*	knelt*
knit	knit*	knit*
know	knew	known
lay	laid	laid
lead	led	led
leave	left	left
lend	lent	lent
let	let	let
lie (recline)	lay	lain
lose	lost	lost
make	made	made
mean	meant	meant
meet	met	met
pay	paid	paid
put	put	put
quit	quit*	quit*
read	read	read
rend	rent	rent
rid	rid	rid
ride	rode	ridden
ring	rang	rung
rise	rose	risen
run	ran	run
say	said	said
see	saw	seen
seek	sought	sought
sell	sold	sold
send	sent	sent
set	set	set
shake	shook	shaken
shed	shed	shed
shine	shone	shone
shoe	shod	shod
shoot	shot	shot
show	showed	shown*
shred	shred*	shred*
shrink	shrank	shrunk
shrive	shrived, shrove	shriven*
shut	shut	shut
sing	sang	sung
sink	sank	sunk

[1] *Hanged* is used only with reference to execution by hanging.

Present	*Past*	*Past Part.*	*Present*	*Past*	*Past Part.*
sit	sat	sat	string	strung	strung
slay	slew	slain	strive	strove	striven
sleep	slept	slept	swear	swore	sworn
slide	slid	slidden, slid	sweep	swept	swept
			swim	swam	swum
sling	slung	slung	swing	swung	swung
slink	slunk	slunk	take	took	taken
slit	slit	slit	teach	taught	taught
smite	smote	smitten	tear	tore	torn
sow	sowed	sown*	tell	told	told
speak	spoke	spoken	think	thought	thought
speed	sped*	sped*	thrive	throve*	thrived, thriven
spend	spent	spent			
spin	spun	spun	throw	threw	thrown
spit	spit	spit	thrust	thrust	thrust
split	split	split	tread	trod	trodden
spread	spread	spread	wear	wore	worn
spring	sprang	sprung	weave	wove	woven
stand	stood	stood	weep	wept	wept
steal	stole	stolen	wet	wet	wet
stick	stuck	stuck	win	won	won
sting	stung	stung	wind	wound	wound
stride	strode	stridden	wring	wrung	wrung
strike	struck	struck	write	wrote	written

SUMMARY OF GRAMMAR

Nouns

A *noun* is a word used as a name.

A *proper noun* denotes one particular person, place, or thing as distinct from every other.

A *common noun* is a name common to any and every person or thing of the same kind.

A *collective noun* is the name of a group or collection of similar individuals, considered as one complete whole.

Gender is an attribute of nouns and pronouns denoting sex.

The *masculine gender* denotes males.

The *feminine gender* denotes females.

The *neuter gender* denotes objects without sex.

Number is an attribute of certain parts of speech indicating one or more than one.

The *singular number* denotes one.

The *plural number* denotes more than one.

Case is that form of a noun (or pronoun) which is determined by its relation to some other word in the sentence.

The *nominative case* indicates that the substantive is (1) the subject of the verb, (2) the predicate nominative, (3) the appositive of some substantive in the nominative case, (4) the subject of an absolute construction, or (5) a noun of direct address.

The *objective* (accusative) *case* shows a noun (or pronoun) used as (1) the object of a verb or preposition, (2) the appositive of a substantive in the objective case, or (3) the subject of an infinitive.

The *possessive* (genitive) *case* of a noun or pronoun denotes possession.

Verbs

A *verb* is a word which asserts condition or action.

A *transitive verb* is one in which the action is carried over to a person or thing, called the direct object.

An *intransitive verb* is one in which the action is complete in the verb itself.

An *irregular verb* is one which usually forms its past tense by an interior vowel change.

A *regular verb* is one which forms its past tense by the addition of *d*, *ed* or *t* to its present tense.

Voice is that attribute of a transitive verb that shows whether the subject acts or is acted upon.

The *active voice* of a verb shows that the subject acts.

The *passive voice* shows that the subject receives the action of the verb.

Mood is that attribute of a verb that indicates the manner in which the thought is presented.

The *indicative mood* presents the thought as a fact.

The *imperative mood* presents the thought as a command or request.

The *subjunctive mood* presents the thought as a condition or an uncertainty.

The *infinitive* is the form of the verb that is usually preceded by "to." It is used partly as a noun and partly as a verb.

The *participle* is a form of the verb which is used partly as a verb and partly as an adjective.

The *gerund* is a verbal ending in *ing* and used substantively. Its form is the same as that of the present participle.

Tense is that attribute of a verb that shows the time relation of the action or condition expressed by the verb.

A verb must agree in *person* and in *number* with its subject.

Pronouns

A *pronoun* is a word used in place of a noun.

Pronouns which change their form to denote differences in gender, number, person, and case are called *personal pronouns*.

Interrogative pronouns are pronouns which are used in asking questions.

Relative pronouns are pronouns which connect clauses by relating to some antecedent in the sentence.

10. *de* = down, from, away
depose, desist, decapitate
11. *di* (*dis*) = twice, double
dissyllable, diphthong
(Compare monosyllable, one syllable; trisyllable, three syllables; polysyllable, many syllables.)
12. *dis* (*di*, *dif*) = apart, away, not
distract, displease, disappoint, diverge, difficulty
13. *en* (*em*) = in, on, into
encompass, engrave, embody, embrace
14. *ex* (*e*, *ec*, *ef*) = out of, from beyond, thoroughly, formerly, but not now
exhale, exclude, exceed, exasperate, ex-president
15. *extra* = beyond
extraordinary, extravagant
16. *in* (*il*, *im*, *ir*) = in, into, not
inclose, illustrate, impute, irrigate, inform, illiterate, impious, irregular
17. *inter* = between, among
intercede, interchange, interfere, interjection
18. *mis* = wrongly, badly
miscalculate, misspell, misadventure
19. *ob*, *obs* (*b* is frequently changed to *c*, *f*, *j*, etc., before words beginning with these consonants, as *opposite*) = against, toward, to; sometimes merely intensive
object, objure, obloquy, obnoxious
20. *per* = through, thoroughly
perchance, perfect, perform, perfume, perjury
21. *post* = behind, after
postgraduate, post-mortem, postpone, postscript, post-meridian (P. M.)
22. *pre* = before (in time, place, or order)
preëminent, predict, prefer, prefix, prejudge
23. *pro* (*por*, *pur*) = before, forth, forward
proceed, profuse, prosecute, portrait, purpose
24. *re* (*red*) = back, again
redeem, recover, renew
25. *sub* (*suc*, *suf*, *sug*, *sum*, *sup*, *sur*, *sus*) = under

submerge, subscribe, succeed, suffer, suggest, summon, support, surreptitious, suspend

26. *super* (*sur*) = over, above
superintend, surface
27. *trans* (*tra*) = across
transgress, translate, transmit, tradition, traitor
28. *vice* (*vis*) = instead of
vice president, viscount

Notice the following additional prefixes:

1. *subter* = under; subterfuge
2. *hypo* = under; hypodermic
3. *hyper* = above; hypercritical
4. *preter* = beyond; preternatural
5. *epi* = upon; epidemic
6. *se* = apart; secede
7. *sym* = with; sympathy
8. *demi* = half or less than is usual; demitrain
9. *hemi* = half; hemisphere
10. *semi* = half or partly; semiannual, semitransparent
11. *tele* = afar; telephone
12. *fore* = before; foretell, forenoon
13. *for* = through; forbear, forsake, forget

Notes on Prefixes

1. Pronunciation requires changes in the spelling of some of the prefixes. You can easily pronounce ad-apt, but not ad-cept; so the *d* becomes *c* and we say ac-cept. You can easily pronounce con-sent, but not con-lect; so we say col-lect. The changed letter often is made the same as the first letter of the root.

2. Observe carefully the differences in spelling that do not indicate marked changes in pronunciation, but actual differences in form and meaning. You have *ante* meaning "before" and *anti* meaning "against." Be sure not to confuse the spelling of the two. *Per*, *pre*, and *pro* cause frequent mistakes in

both spelling and pronunciation. Notice *per*spire, *pre*scribe, and *pro*secute.

3. When you meet a new word, try to recognize the parts of which it is made. You should realize, however, that you can easily make a mistake. You have the prefix *bi* meaning "two." Do you know the word "biology"? Look in the dictionary and see what you can find about the first three letters of that word.

4. Observe carefully the comparisons and contrasts suggested by the prefixes in the following words:

increase	include	allusion	appreciate
decrease	exclude	illusion	depreciate
immigrate	export	antemeridian	expect
emigrate	import	postmeridian	suspect

Make sentences for all of these words. Consult the dictionary when necessary. Can you add to the list?

Suffixes

Prefixes affect the meanings of words; suffixes affect the grammatical forms of words.

Noun-Forming Suffixes

1. *an* (*ain*, *on*) = one who, pertaining to
   publican, captain
2. *ance*, *ence* (*ancy*, *ency*) = act of, state of being
   acceptance, obedience, independence, vacancy, currency
3. *ar*, *or*, *er* (*ary*, *ory*, *ery*) = agent, person, place, belonging or pertaining to (an adjective suffix as well as a noun suffix)
   liar, archer, inquirer, splendor, military, January
4. *ice*, *ise*, *ess* = the act, quality, or condition
   service, justice, exercise, prowess
5. *ion* (*on*) = being or state of being, often equivalent to *ing*
   fusion, session, poison, lesson

6. *ness* = abstract suffix
   darkness, greatness
7. *ty* (*ity*) = state of being
   brevity, cruelty, liberty

Adjective-Forming Suffixes

1. *able* (*ble*, *ible*, *uble*) = that may be
   eatable, audible, edible, soluble
2. *al* = pertaining to
   filial, vital, mental
3. *an* (*en*, *ain*, *ane*) = pertaining to
   pagan, Roman, certain, humane
4. *ant* (*ent*) = ing
   arrogant, ardent, absent
5. *ar* (*ory*, *ary*) = pertaining to, of the nature of
   solar, vulgar, auxiliary, primary
6. *ous* = having the quality of, full of
   famous, religious, obvious

Adverb-Forming Suffixes

Ly is the principal adverb suffix, and it means *like* or *in a like manner:* gently = in a gentle manner; kindly = in a kind manner.

Verb-Forming Suffixes

1. *ate* = to do, to make, to give
   decorate, vaccinate
2. *fy* = to make
   deify, fortify
3. *ish* = to make
   establish, finish, publish
4. *ize* = to make or do, to do the work of
   criticize, civilize, botanize

Notice the following additional suffixes:

1. *ee, er* = one who; absentee, auctioneer, baker
2. *en* = made of; wooden

3. *ard, art* = term of disparagement; drunkard, braggart
4. *esque* = like; picturesque
5. *et, let* = little; closet, brooklet
6. *ism* = state of being; barbarism
7. *ling* = little, young; darling, duckling
8. *kin* = little; lambkin
9. *stead* = a place; bedstead, homestead
10. *wright* = a workman; shipwright

Notes on Suffixes

1. Many adverbs can be made from adjectives by adding *ly;* as *merely, safely, entirely*, etc. See how many other adverbs you can make from adjectives in three minutes.

2. Nouns may be made from verbs by adding noun suffixes; as *fighter, sailor*, etc.

Turn the following verbs into nouns:

desert	deceive	contribute	rescue
begin	depend	fuse	pursue

Make as many more as you can think of in five minutes.

3. Adjectives may be made from nouns by adding adjective suffixes; as *exceptional, original, physical.* See how many more you can make in five minutes. Notice that in some cases you can begin with the verb and add successively suffixes that will make a noun, an adjective, an adverb. Illustrate. What spelling modifications have you found necessary?

Roots Frequently Used

Hundreds of root or stem words enter into English words. Here are a few very useful Latin roots with some derivatives. As a rule, you can see very plainly how the words are made. You will notice some spelling modifications, such as the change of *a* in the root to *i* in the word "recipient" (re-capio) or the addition of the silent *e* at the

end of the word. Such changes necessarily occur when words are turned over from one language to another.

1. *ag*, *act* = do, act, urge, drive

*act*ion	*ag*ile	en*act*
*act*ual	co*ag*ulate	ex*act*
*ag*ent	counter*act*	trans*act*

2. *cap*, *capt* = take, seize (Note vowel changes.)

ac*cept*	*capt*ure	partic*ip*ate
antic*ip*ation	ex*cept*	re*ceive*
*cap*able	occ*up*ation	re*cept*acle

3. *dict* = speak, say, tell

ab*dic*ate	*dict*ionary	male*dict*ion
contra*dict*	e*dict*	pre*dict*
*dict*ator	inter*dict*	ver*dict*

4. *duc*, *duct* = lead

ab*duct*	de*duct*	e*duc*ation
con*duce*	*duct*ile	in*duce*
con*duct*	*duke*	intro*duct*ion

5. *it* = go

circu*it*	in*it*iate	trans*it*ion
ex*it*	ob*it*uary	trans*it*ory
in*it*ial	sed*it*ion	

6. *fact* = do, make (Note vowel changes.)

af*fect*ion	ef*fect*	*fact*ory
de*fect*ion	*fac*ilitate	in*fect*
dif*fic*ulty	*fact*ion	manu*fact*ure

7. *fer*, *lat* = carry, carried

con*fer*ence	e*lat*e	re*fer*ence
de*fer*ence	ob*lat*ion	suf*fer*ing
dif*fer*ent	pesti*fer*ous	trans*fer*
di*lat*ory	pre*fer*able	trans*late*

8. *fus* = pour, melt

con*fus*ion	ef*fus*ion	in*fuse*
dif*fuse*	*fus*ion	pro*fus*ion

9. *habit* = have

habit	*habit*ual	pro*hibit*

10. *mitt, miss* = send

ad*miss*ion	com*mitt*ee	*miss*ionary
ad*mit*	e*miss*ary	per*miss*ion
com*miss*ion	inter*mitt*ent	pro*miss*ory

11. *scrib, script* = write, written

circum*scribe*	manu*script*	*script*ures
con*script*ion	pre*scribe*	sub*scribe*
de*script*ion	*scrib*bling	sub*script*ion

12. *sequ, secut* = follow

con*secut*ive	e*xecut*ion	*sequ*el
con*sequ*ence	per*secute*	sub*sequ*ent

13. *spir, spirat* = breathe

a*spir*ant	con*spir*acy	in*spirit*
a*spire*	in*spire*	*spirit*ual

14. *sist, sto, stat, stant, stance* = stand, standing, set up (Note vowel changes.)

as*sist*	ex*ist*	res*tive*
circum*stance*	ex*tant*	*sta*bility
con*stant*	in*sti*tute	*sta*ble
con*sti*tute	inter*stices*	*stat*ionary
di*stance*	obs*tac*le	sub*sist*ence
e*sta*blish	re*sist*ance	super*sti*tion

15. *tang, tact* = touch (Note vowel changes.)

con*tact*	con*ting*ent	*tact*
con*tag*ion	in*tact*	*tang*ent
con*ti*guous	in*tang*ible	

16. *ten, tent* = hold (Note vowel changes.)

abs*tin*ence	enter*tain*	re*tent*ive
at*tain*	imper*tin*ent	sus*ten*ance
con*tain*	main*tain*	*ten*able
de*tain*	main*ten*ance	*tene*ment
de*tent*ion	ob*tain*	*ten*ure

17. *ven, vent* = come

ad*vent*	con*vent*ion	inv*ent*ion
av*en*ue	con*vent*ional	pre*vent*
circum*vent*	*event*	rev*en*ue
con*vene*	inter*vene*	*vent*ure

18. *vert, vers* = turn, turned

a*verse*	con*vers*ion	per*vers*ity
ad*vers*ary	di*verse*	rev*ers*ible
a*vert*	di*vers*ity	tra*verse*
ad*vert*ise	inad*vert*ence	*verse*
contro*vers*y	in*vers*ely	*vers*ion

19. *vid, vis* = see

ad*vise*	in*vis*ible	super*vis*ion
*evid*ence	pro*vid*ence	*vis*ion

20. *voc, vocat* = voice, call

ad*voc*ate	in*vocat*ion	*voc*abulary
con*voc*ation	irre*voc*able	*voc*al
con*voke*	pro*voc*ation	*voc*ation
equi*voc*al	pro*voke*	*voc*iferate

Notice the following additional roots:

1. *auto* = self
2. *bene* = good, well
3. *cent* = hundred
4. *fin* = end, limit
5. *firm* = firm, steadfast
6. *form* = shape, make
7. *fort* = strong
8. *gram* = that which is written
9. *graph* = write
10. *magn* = great
11. *mar* = sea
12. *meter* = measure
13. *merc* = merchandise
14. *mono* = single

15. *ped* = foot
16. *rect* = right, straight
17. *test* = witness
18. *tract* = draw
19. *ver* = truth
20. *viv* = live

Experiments

1. Let the class be divided into four or five committees. Let each committee take four or five of these additional roots, and write as many derived words as possible in ten minutes. Then let each committee appoint a chairman to put the results on the blackboard. Which committee has the greatest number of words? Are you familiar with all the words on the board? Make a record of any important information which you have gained.

2. Write the names of all the subjects you are studying this term. See how many of them you can explain by their derivation.

3. Perhaps you have had the words *civic* and *medieval* in history; or *graph* and *rectilinear* in mathematics; *glacier* and *equator* in geography; *contract*, *stock*, *bond* in commercial studies. As quickly as possible write any terms that you have had to learn in beginning a new subject or division of a subject. Now see whether you can explain how these words are made. Use the dictionary after you have done all you can without it.

4. Imagine yourself in the kitchen or any other room in your home; in a drug store, grocery store, or any other store or office that you know; in a laboratory, gymnasium, library, or church. Write the names of objects that you see there. How many words have you in ten minutes? Can you explain how some of them are made? Who has the longest list in the class? Can you give any reason why that pupil has a longer list than any of the others?

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